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VOGUE

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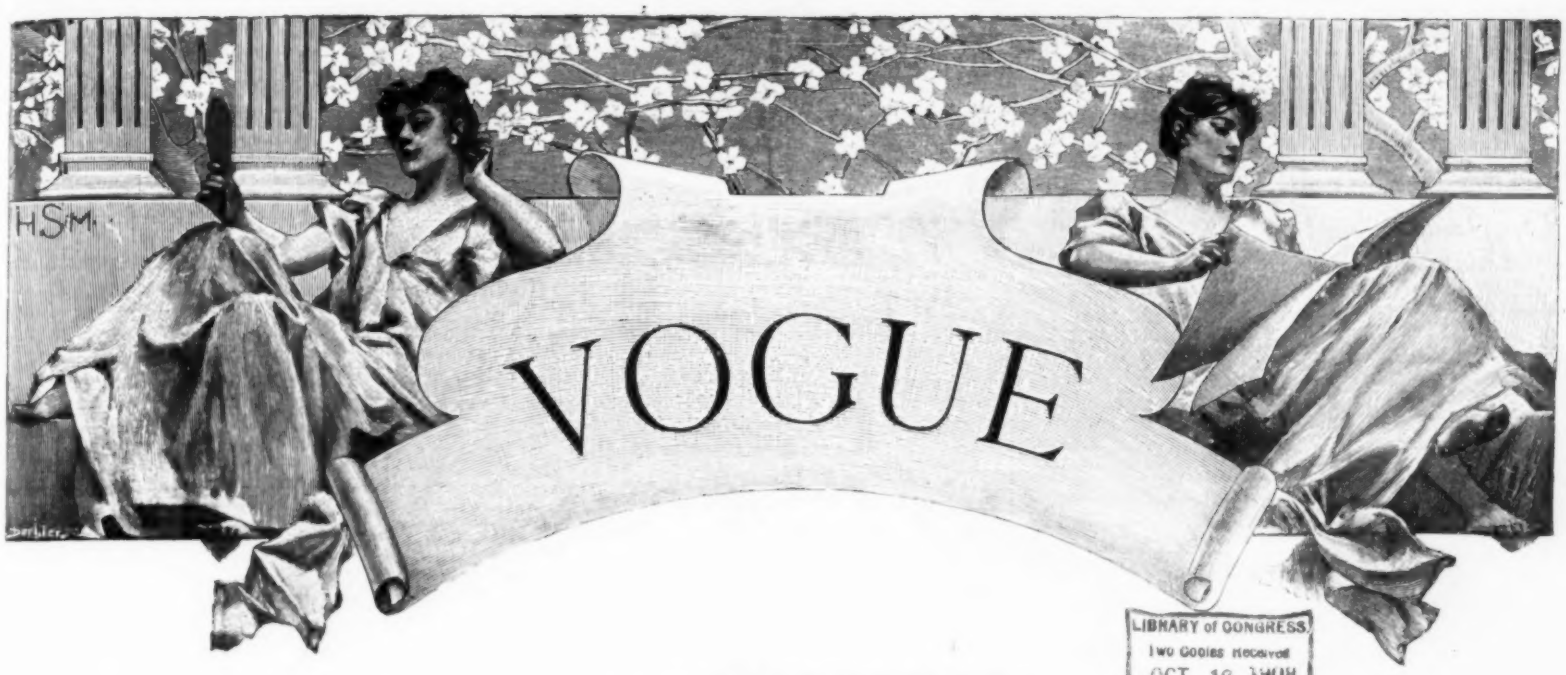

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CONTENTS

15 OCTOBER, 1908

Descriptions of Fashions - - - - - - - - - - - - 589
Society - - - - - - - - - - - - - - - - - - 590
Vogue Millinery Supplement—Page Illustration - - 591
Flowers and Fruit in Winter Millinery - - - - 592
New Effects in Millinery and Furs—Page Illustration 593
Descriptions of Illustrated Models - - - - - - 594
Vogue Millinery Points - - - - - - - - - - - 594
Miss Antoinette Hewitt—Photograph of a Painting - 595
Insolence Inexpedient as Well as Rude—Editorial - 596
What They Read - - - - - - - - - - - - - - 597
As Seen by Him - - - - - - - - - - - - - 598-599
His Rival—Fiction - - - - - - - - - - - - - 599
Riding Class in Central Park—Double Page Illustration - - - - - - - - - - - - - - - - - 600-601
Paris—Illustrated - - - - - - - - - - - - - 602-603
Glimpses - - - - - - - - - - - - - - - - - 603
What She Wears - - - - - - - - - - - - - - 604
Chinese Embroideries - - - - - - - - - - - - 604
Dress on the Stage—Lillian Russell's Gowns in Wildfire—Page Illustration - - - - - - - - - - - - 605
Seen in the Shops—Illustrated - - - - - - - - 606
Handsome Reception Toilets—Page Illustration - - 607
Seen on the Stage—Illustrated - - - - - - - - 608-609
Smart Fashions for Limited Incomes—Illustrated - - 610
Vogue Pattern Department - - - - - - - - - - 611
Music - - - - - - - - - - - - - - - - - - 612
Art - - - - - - - - - - - - - - - - - - - 612
Skat—Nineteenth Paper - - - - - - - - - - - - 613
Portrait Painters of To-Day—Illustrated - - - - - 614
Concerning Animals - - - - - - - - - - - - - 614
On Her Dressing Table - - - - - - - - - - - - 614

Autumn House Furnishings

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DESCRIPTIONS OF FASHIONS

PAGE 605

LEFT FIGURE.—Coat of Irish lace over a novel skirt of white satin. The yoke and sleeves are of white tucked tulle.

MIDDLE FIGURE.—Long, semi-fitted paletot of dark blue tulle embroidered with dark blue silk, over a skirt of light blue crepe de chine. Under this coat a girdle of gold embroidery crosses the back, passes under the arms, and ends at each side front under a rosette and tassel of gold thread. The pointed band across the bust is of blue embroidered tulle. The yoke and long, close sleeves are of white lace. Black hat with white plumes.

RIGHT FIGURE.—White satin underdress, with a band of silver embroidery at the bottom. Overdress of mauve chiffon bordered with silver embroidery and confined at the bust by a band of gold and silver embroidery, amethysts being embroidered in the pattern. The shoulder drapery and long, close sleeves are of thin silver lace.

PAGE 607

LEFT FIGURE.—Reception gown of olive green Venice lace. Guimpe and sleeves of cream-colored tulle in quarter-inch tucks. Trimming of olive green satin edged with folds of same, falling to the knees in both front and back in stole effect. Large black felt hat, bound with green satin, and trimmed with a stiff ruche of ribbon shading from green to black.

MIDDLE FIGURE.—Prune-colored broadcloth Directoire model, trimmed with stitched straps of cloth. Large buttons of fur. Soft muff made of frills of lace, and three bands of fur with tails. Black satin hat with black plumes.

RIGHT FIGURE.—Reception gown of taupe crêpe de chine combined with lace in same shade. The skirt has insertions of lace, and is cut with a bias seam in front. The dress is trimmed with embroidered silk straps, which give the effect of a Directoire coat, with rosettes and silk tassels down the front and around the knees. Large grey felt hat trimmed with pink roses.

ANSWERS TO CORRESPONDENTS

FEES

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(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

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(B) The writer's full name and address must accompany all questions asked of Vogue.

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The Winter Fashions Number of VOGUE will be published 5 November.

Handsome cover in full colors by Stuart Travis.

Price, 25 cents.

"Her skin was like the petal of a rose"

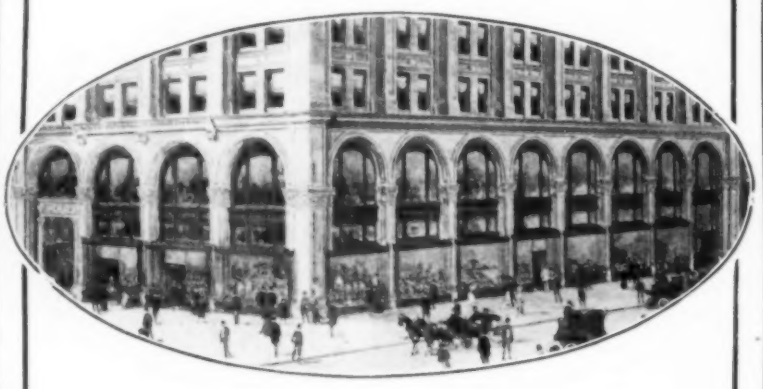
Produits Sonya

A WISE Frenchman who understood the gospel of a good appearance exhorted women to let their faces be younger than their toilettes. The natural charms of women are enhanced by dainty apparel, but we must cultivate to the utmost of our power a perfect physical well being, for the care which we recognize as "well groomed" stands us more in good stead than any other element of beauty—in fact, the woman who is bien soignée, as often as not outstrips the beautiful woman.

No one should neglect to profit by what improved knowledge brings to light, or we might as well live in the dark ages. Beauty culture is one of the progressive arts of the twentieth century, and we should be prepared to take advantage of the many improvements that are continually brought forward.

Mme. Aus is rapidly acquiring fame by introducing the newest and the most approved preparations for the complexion. Although, of course, she has long been acknowledged as a skilled specialist on account of her various sachets de toilette, tonics, lotions, etc., her new preparations have reached the acme of perfection—the Sonya Rejuvenator, a cream imported from Russia, after being used for a few weeks makes the skin soft, smooth and firm, the telltale lines are effaced and the hollows filled out. The cream should be rubbed very lightly into the skin (Mme. Aus does not advocate strenuous manipulation) and when well worked in the powder should be dusted over the face at once, for there is nothing to wipe off, the cream containing no grease.

The Sonya Rejuvenating Milk is a remarkable astringent bleach, and should be found amongst the things "essential" on every woman's dressing table; it is invaluable for whitening the neck and arms, effacing dark lines and curing blemishes; it gives the most satisfactory results in improving the texture of the skin, making it not only soft and velvety, but also firm. Certainly it is worth while consulting one who has had the experience of Mme. Aus in all matters relating to beauty culture, if not in person then by letter, when the information desired may be had for the asking. MME. S. C. AUS, 21 West 30th St., New York.



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NEW YORK

SOCIETY

DIED

Arden.—On Saturday, 3 Oct., Henry Arden, son of the late Thomas Boyle and Jane De Peyster Arden.

Beekman.—At her late residence, on Monday, 5 Oct., Anna Rosalie Beekman, daughter of the late Dr. John P. and Eliza Clark Beekman.

Chamberlin.—Suddenly, on Sunday evening, at 87 Remsen St., Brooklyn, Grace Chamberlin, wife of Burr Clark Chamberlin and daughter of Eben J. and Mary H. Knowlton.

Cogswell.—At Albany, N. Y., on Sunday, 4 Oct., 1908, Cornelia McClure, wife of Ledyard Cogswell and youngest daughter of the late Archibald McClure and Susan Tracy Rice.

Fitzgerald.—On Tuesday, 6 Oct., 1908, Louis Fitzgerald, in the 71st year of his age, of angina pectoris.

Hackstaff.—At East Hampton, suddenly, of heart failure, 5 Oct., 1908, Margaret E., wife of Charles L. Hackstaff, youngest daughter of Mrs. E. A. Hoffman and the late Dean Hoffman.

Kuhn.—At Lenox, Mass., on Wednesday, 7 Oct., Grace M. Kuhn, widow of Hartman Kuhn and daughter of the late William F. Cary.

ENGAGED

Knowlton-Hutchinson.—Miss Helen Sophia Knowlton, daughter of the late Attorney General Hosea M. Knowlton, of Boston, and Mr. Maynard C. Hutchinson.

Patterson-Dale.—Miss Lillian Patterson, daughter of Dr. Frank Newhall Patterson, to Mr. Francis Colgate Dale.

Tyler-McConnell.—Miss Belle Norwood Tyler, daughter of Mr. J. Hoge Tyler, of Radford, and formerly Governor of Virginia, to Mr. Frank B. McConnell, of Fort Smith, Arkansas.

WEDDINGS

Fairchild-Freeman.—10 Oct.—Mr. Benjamin Tappen Fairchild and Miss Julia Freeman, daughter of the late Frank Morgan Freeman, were married in Christ Church, Greenwich, Conn., on Saturday, 10 Oct. The Rev. W. H. Owen officiated, assisted by the Rev. George Thompson. Maid of honor, Miss Louise Freeman; bridesmaids, Miss Evelyn Crimmins, Miss Mary Vanderhoef, Miss Eleanor Hoyt and Miss Constance Fairchild; best man, Mr. Ralph Carroll; ushers, Mr. W. R. Steinway, Mr. Douglas Gibbons, Mr. Edward Dally, Mr. W. S. Fairchild and Mr. Labius Bissell. A reception followed the ceremony at Greyhurst, the country seat of the bride's mother.

Gilford-Robinson.—5 Oct.—Mr. Thomas B. Gilford, Jr., and Mrs. David T. Lanman Robinson (née Miss Mary Penrose Hooten) were married at the home of the bride's mother, Mrs. Francis C. Hooten at Westchester, Pa., on Monday, 5 Oct. Best man, Mr. Samuel Gilford.

Harris-Warfield.—8 Oct.—Mr. William Hugh Harris and Miss Caroline Warfield, daughter of Ex-Governor Edwin Warfield of Maryland, were married at Oakdale, Howard County, the country seat of the bride's parents, by the Rev. John Timothy Stone, on Thursday, 8 Oct. Maid of honor, Miss Louise Warfield; best man, Mr. Joseph Dart. A wedding breakfast followed the ceremony. Among the guests were Mr. and Mrs. Patrick Calhoun, Miss Mildred Stillman, Miss Adelaide McAlpine, Mr. Heyward McAlpine, Mr. Ernest Tracy, Mr. Guy Arms, Mr. De Gray Vanderbilt, Mr. F. Courtney Nicodemus, Miss Bessie Caldwell, Mr. and Mrs. George M. Harris, Mr. Radcliffe Harris, Mr. and Mrs. Arthur Lee Kent, the Misses Kent, Mr. George Kent, Mr. John C. Phelps and Mrs. Elizabeth G. Back.

Manning-Kobbe.—8 Oct.—Mr. William Alexander Manning and Miss Louise Kobbé, daughter of Mr. George C. Kobbé, were married in Christ Church, Short Hills, N. J., on Thursday, 8 Oct. The Rev. Charles L. Douglas officiated. Matrons of honor, Mrs. Robert Manning and Mrs. J. V. Onativia, Jr.; bridesmaids, Miss Alice Kobbé, Miss Martha Kobbé, Miss Elise Lazarus and Miss Elise Burgess; best man, Mr. Robert F. Manning. Among those present were Mr. and Mrs. William Fellowes Morgan, Mr. and Mrs. Bushrod Bayne, Mr. and Mrs. Arthur Little, Mr. and Mrs. H. R. Talbot, Mr. and Mrs. F. Fincke, Mr. and Mrs. J. Victor Onativia, Jr.; Mr. and Mrs. David F. Manning, Mrs. Arthur Scott Burden, Mrs. Oliver Iselin, Mrs. Arthur Iselin, Mrs. Joseph Harriman, Mrs. Joseph Dilworth, Mrs. Eugene Hale, Jr.; Mrs. Royal Phelps Carroll, Mrs. Charles S. Brown, Mrs. Herbert P. King, Mr. and Mrs. Thomas Hitchcock, Jr.; Miss Eustis, Mr. and Mrs. Herbert M. Harriman, Miss Ethel Hitchcock, Mr. Thomas Hitchcock, Mrs. J. E. Smith, Hadden, Miss Frances Hadden, Miss Margaret Roosevelt, Mrs. Henry M. Alexander, Mr. and Mrs. Malcolm D. Whitman, Mr. and Mrs. Anson G. McCook, Miss Catherine McCook, Mr. and Mrs. Charles B. Alexander, Mrs. Henry A. Alexander, Mrs. Maitland Alexander, Mrs. John B. Morgan, Mr. and Mrs. J. Pierpont Morgan, Miss Anne Morgan, Mrs. W. Pierson Hamilton, Mr. and Mrs. Herbert L. Satterlee, Mr. and Mrs. Junius Morgan, Mr. and Mrs. E. D. Morgan, Miss Elizabeth Morgan, Mr. and Mrs. George D. Morgan, Miss Caroline Morgan, Mr. and Mrs. James L. Goodwin, and Mr. and Mrs. Walter L. Goodwin.

Rogers-Walker.—12 Oct.—Mr. Rae Rogers and Miss Marguerite Walker, daughter of Mr. Joseph Walker, were married in the Collegiate Church on Monday, 12 Oct. Bridesmaids, Miss Carol Harriman, Miss Jeannette Kissel, Miss Helen Coster, Miss Aileen Osborn Miss Eleanor Greene and Miss Ellen Rogers. Flower girls, Miss Annie Rogers, Miss Katherine Parsons and Miss Katherine Colt. Best man, Mr. Edward F. Rogers. Ushers, Mr. Hamilton Fish, Jr.; Mr. Aymar Johnson, Mr. William Watson, Mr. W. Coleman Rogers, Mr. Gordon Auchincloss, Mr. Joseph Walker, 3d, and Mr. H. Fairfield Osborn, Jr. A reception followed the ceremony at the home of the bride's parents. Among those present were Mr. and Mrs. Charles B. Alexander, Mr. and Mrs. Elisha Dyer, Mrs. Charles B. MacDonald, Mr. and Mrs. John W. Gates, Mr. Harry S. Black, Mr. and Mrs. Franklin D. Roosevelt, Mr. and Mrs. Philip M. Lydig, Mr. and Mrs. George J. Gould, Mr. and Mrs. Ira Barrows, Mr. and Mrs. Dwight S. Richardson, Mrs. Joseph R. Dilworth, and Mr. and Mrs. Ira A. Kip.

HOT SPRINGS

The weekly drag hunt started from Fassifern Farm on Thursday, 8 Oct.; the trail laid around Cameron Mountain. Among those riding were Mr. Daniel S. Riker, who won the brush; Miss Mary Brooks, Mr. and Mrs. William H. Nielson Voss, Miss Marion Peel, Mr. George Singer, Mr. Henry F. Eldridge, of New York. Among those who rode over to look on were Miss Brown, Miss Elizabeth Lattimer, Miss Helen C. Frick, Miss Betty Collamore, Miss Helen Y. Judson, Mr. Stuart Duncan, Mr. G. Maurice Heckscher, Mr. William T. Eldridge, Mrs. Henry Bischoff, Mrs. Jacob Remsen, Mrs. Henry I. Judson, Mrs. L. William Peel, Mr. A. P. Clapp, Mr. J. T. Hubbard and Mr. Frank T. Lawrence.

Conrad.—Mrs. C. A. Conrad, of New York, was the hostess at a luncheon party on 7 Oct. at the Oaks. The guests were Mrs. McCullough, Mrs. Alex Brown, Miss Harriet S. Brown, Miss Elizabeth Lattimer, Count A. E. Torok, Mr. Brooks, Mr. Williams, Mr. Smith, Mr. Wylie and Mr. Whitridge.

Fassifern Farm.—There was a "Dutch treat" dinner party at Fassifern Farm on Thursday, 8 Oct. Those present were Miss Gladys Ingalls, Mrs. J. Bradley Cummings, Miss Rosamond Burr, Mr. Charles P. Inman, Mr. and Mrs. G. H. Potts, Mr. and Mrs. Thomas K. Laughlin, Mr. D. S. Riker, Mr. G. M Heckscher, Mr. W. B. Brooks, Jr.; Miss Alice Lee Beadleston, Mr. T. Buchanan Hopkins, Miss Betty Collamore, Mr. and Mrs. J. Prentice Kellogg, Dr. Francis Burnett, Miss Helen Y. Judson and Mr. and Mrs. J. J. Marshall.

Golf.—The entries for the approaching and putting contest on 10 Oct. for the cup presented by Mrs. Melville E. Ingalls were Miss Ruth Harrison, Mrs. Tyler Fields, Mrs. C. H. Dolan, Mrs. Stuart Duncan, Miss Rosamond Burr, Miss Hoyt, Miss

(Continued on page 612.)

VOGUE
MILLINERY SUPPLEMENT

AN EXQUISITE COMBINATION OF BLACK AND GOLD

A GEORGETTE MODEL FROM RENARD

Flowers and Fruits in Winter Millinery

NOVEL EFFECTS IN THE USE OF UNUSUAL FLOWER TRIMMINGS—THE CLEMATIS, PASSION FLOWER AND BEGONIA ARE NEW THIS SEASON—ROSES AND VIOLETS STILL POPULAR—FOLIAGE AND SMALL FRUITS MAKE SMART TRIMMINGS

The flower-trimmed hats are without doubt extraordinarily attractive, imparting a cheery, summery touch even to the most sombre, winter costume, and are therefore preferred by many to the equally beautiful, though more quietly subdued, plumage-trimmed models.

Mention must be made of a few very smart novelties. There is, for instance, the clematis, always used in the natural tones of deep and lighter bluish mauve, and either in natural or exaggerated size, but never reduced, forming graceful garlands and touffes.

The passion flower in pale lavender and white, either in velvet or silk execution, also ranges among the very exclusive floral offerings. On a large, drooping-brimmed shape of pale turquoise beaver a slender wreath of clematis and passion flowers in natural tones forms a simple but highly artistic trimming.

Equally unique are the very large, beautiful velvet begonias in pal st salmon pink, scarlet, white and deep golden yellow, with a mass of waxen foliage in bright green. This flower is a decided novelty, as it has rarely been used for millinery purposes, and it allows ot wonderfully smart blendings.

Peonies in natural as well as the most fanciful tints, and in lovely decroix shadings are very strongly featured, and are of such gigantic size that two, or at the most three, of them are quite sufficient trimming on even a very large sized hat. Those made of rich metallic tissues in colors, gold and silver, are the most pleasing, giving no impression of clumsiness whatsoever, despite their colossal proportions.

The same characteristic applies to roses. There is simply no end of them. Large and still larger ones are particularly prevalent; some natural-sized ones, and almost none of the pronouncedly small kind. Made of velvet or silk, or both, they are massed about and over crowns in wreath effect—mostly without foliage—or they are used in groups and clusters in the loveliest of natural La France, Malmaison, Gloire de Dijon, American Beauty, Maréchal Niel, tea and maidenblush tints, as well as shades as far away from nature's blooms as day is from night—antique blue, turquoise, mauve, prunelle and iris in all tints, gray, golden brown, Maroc, beige, taupe, Rajah, mignon, bridge and olive green, and in exquisite color blendings. If foliage is used it sometimes shows the exact color of the flowers, in equally variegated tones.

So great is the popularity of roses that their shape is very cleverly imitated in materials of all sort. Softly crushed twists of chiffon encircle little velvet choux in the same or contrasting tone, and decorate very stunning hats of velvet, silk, beaver, or fine felt with wreaths and garlands, that could not be any more charming if the roses were real instead of merely being simulated.

Metallic tissues, too, lend themselves admirably for being made up into rose motives. On a beautiful chapeau of palest pink beaver the trimming is formed by a thick wreath of silver tissue roses, which encircles the crown, and over each rose nods a tiny ostrich plume in pale pink, long-flued and curled very thickly, so as to look like a little feather ball. The effect, as may well be imagined, is delightfully original and smart.

Asters, dahlias and chrysanthemums are used in profusion, almost without exception in their natural tones of deep purple, reddish brown, pink, white and pale mauve, and mostly developed from velvet, though the very exclusive specimens are sometimes shown in small coq feathers, which produce an effect that comes closely up to that created by the real petals of these flowers. In many instances a wreath is formed by these flowers in all the tones they come in, beautifully blended, and this trimming is especially effective on black or dull gray hats, as then the coloring is shown to the best advantage.

Velvet orchids tied up with feathery maidenhair and asparagus ferns also figure very prominently in up-to-date millinery. Their sumptuous coloring, however, precludes a very lavish use of them—a small touffe or spray caught down with a little bow of metallic tissue, or combined with some fine aigrette or plume, is all that is required for trimming a hat most gorgeously.

Of the smaller flowers the violet is the one most in evidence, and is employed in such profusion that, despite its symbolic modesty, it is very prominent indeed.

The large, filled Parma violets in palest mauve and white are tied up in large bunches, shaped like small wheels, and form thick, high crown wreaths on hats of all colors. So, for instance, a very elegant large shape of pale mauve satin shows as the only trimming an enormous garland of pale mauve violets. No foliage is used in making the wreath, but instead it is dotted with little clusters of diminutive pompon roses in deep pink and rose, and these form a charming contrast.

Another equally smart Directoire hat of deep sarcelle (peacock blue) bengaline had its high, wide crown completely covered with a mass of large roses in tones of the same color, while a thick touffe of very dark sarcelle violets with foliage occupied the centre front of the crown, affording a most stunning finish. Little sprays of violets were also tied to the ends of the long streamers which adjusted the hat under the chin.

Velvet fuschias are proving very good, and are most strongly featured in their natural coloring: white and cardinal, cerise and mauve, or all cerise. They are only employed in limited quantities, however, and usually in association with fine plumage.

Grapes have always played an important part in autumn and winter millinery, and are living up to their reputation this season. The most exclusive varieties are gold and silver, with foliage to correspond, or in dull copper, terra cotta, mauve and gray tones, besides the natural ones, frosted with white.

Dwarf apples in velvet and silk, with thick, wooden stems and a mass of velvet foliage, are beyond a doubt smart and attractive in the extreme, and so are the branches of fresh figs in deep, brownish green and blackish purple, and the deep purple velvet plums.

Foliage is used in large wreaths, and in velvet development to a great extent. Some are in mottled tints of green, yellow and white, or brown and olive, and to them is added just one large calla lily, rose or daffodil, also of velvet, to break the monotony.

On a low-crowned, wide-brimmed hat of old blue rough felt there was no other trimming employed but a thick wreath of flatly applied, enormous ivy leaves in deep cinnamon brown and somber green, which covered all of the crown and a large part of the brim, and formed an exquisite contrast on the soft tone of the felt.

Garlands of holly leaves, dotted with little white and bright red chenille berries, are also shown. They have not been very frequently worn as yet, but will doubtless assert themselves more strongly as the season advances.

CHARMING EVENING COIFFURE

The front and side hair is separated from the back by means of a part running from ear to ear, is puffed out loosely, and burned into deep, irregular water waves, which under all circumstances must look natural. The back hair is united with the front and sides, and also drawn out in Pompadour style, and waved. This done, one can proceed to make the curls by rolling them over the finger and pinning them down in all directions until the entire back of the head is covered with them. If one's own supply is insufficient, a few false curls will help to produce the desired effect. A soft ribbon bandeau in two pale tones of pistachio green is twisted in rope effect and loosely arranged over the back of the head, Dubarry fashion. Further ornamentation is introduced by a dainty garland of tiny pompon roses in pink and white, with a wreath of dull green foliage, which encircles the entire head, almost touching the forehead, and supplementing the ribbon twist at the nape of the neck.

Next week,

22 OCTOBER

Vogue will be devoted largely to House Building and Furnishings, and the Millinery Supplement will be omitted from this issue, but will appear as usual the following week, 29 October.

NEW EFFECTS IN MILLINERY AND FURS

For Descriptions of Hats See Page 594

DESCRIPTIONS OF ILLUSTRATED MODELS

THE exquisite Georgette model pictured on the Supplement cover was recently imported by Renard. It shows a most beautiful new color combination—rich, lustrous black and antique gold. This latter shade is one of the most approved of the season, demonstrating clear greenish gold bronze tints, with a faint tone of brown underlying its surface.

The shape shows a low, tymbal crown of colossal width, and a very broad brim, which is depressed at the centre front and back, also at the right side, and turned up into a sharply defined, long, narrow rever at the left side. This treatment reduces the enormous expanse of the brim to just the required extent, adding considerably to the artistic effect of the contours, and at the same time reveals the smoothly applied black satin facing, which forms a stunning contrast with the antique gold of the felt shape. The trimming, too, is in black. It consists of a full sheaf of beautiful novelty ostrich, exceedingly long and full, though uncurled, which is fastened in the centre front of the crown, and extends over the top, falling softly over both the left side and back of the brim. Long, silky strands of black heron aigrette are mingled with the ostrich, and highten the softness of the plumage. A smart finishing touch is afforded by means of a huge cabochon made of thick, coiled cord, covered with black satin, and placed over the stems of the feathers.

PAGE 593

UPPER FIGURE.—The keynote in this Georgette model—imported by Renard—is the rich simplicity which is predominant in its entire conception and in every detail of its development. The shape of rich black velvet shows very beautiful, though decidedly simple, contours in both the crown and brim. The former is quite low and dome-shaped, and the latter is exceedingly broad—slightly more so at the back—and perfectly straight and rigid throughout. As the head-size is rather large, and no bandeau is employed, the brim is intended to rest directly on the wearer's coiffure, creating a novel profile line of great beauty. In marked contrast with the deep black material is the snowy white of the trimming. A wonderfully beautiful, huge mount of paradise plumage, touched up cleverly with occasional dashes of pale yellow and brownish beige, is massed over the entire crown, adding several inches to its hight. The soft, silky strands droop over the brim at back.

The quaintest thing imaginable in outline is this hat shape developed from pressed felt in a deep tone of bleu drapeau (the National tone of blue so popular at present). It is shaped very much like a soldier's cap, but it is a great deal higher and wider. The brim section is as insignificant as the crown is ponderous; it is exceedingly narrow, coming down from the crown in an almost uninterrupted line, and seems like a continuation of it. A three-inch wide band of the felt is laid about the lower part of the crown, separating it from the brim, and makes the resemblance to a cap even more marked.

LOWER LEFT FIGURE.—The new wistaria shade is exceedingly beautiful in color, particularly when shown in soft, wintry materials, such as velvet, fine felt or beaver. In the charming model at the lower left it is used for the shape as well as part of trimming. The shape, like most of this season's hats, is large in the crown as well as brim portion. The former is extremely low and wide, perfectly flat at the top and straight in outline. The brim, too, is of enormous breadth, which is even increased at the sides. It flares up ever so slightly at the middle front and back, and thus gives a glimpse of the under side, which is of soft, long-haired beaver in a very deep tone of wistaria, while the supple, heavy felt which forms the top brim and crown is a trifle lighter. The trimming is simple and in harmony with the contours of the hat. It consists merely of a very narrow, folded crown band of heavy bengaline ribbon in the exact tone of the beaver, and a large, sprawling Louis xv bow made of the same ribbon in two tones of amethyst—one light and one medium—which decorates the centre front of the crown. An immensely long, beautiful touffe of exquisite novelty ostrich in very deep taupe is stuck through this ribbon arrangement, flaunting upward over the crown, and affording a most harmonious finish. (From Stern Bros.)

Marabout novelties in tones of rich Maroc brown and Isabelle tan, beautifully blended. The latter shade is a clear, delicate beige, with a very faint pink undertone.

LOWER RIGHT FIGURE.—The tendency towards a decrease in the hight of the new hat crowns is exemplified in the lower right model. The shape is covered with heavy grosgrain silk in a light, delicate tone of heliotrope, and is practically nothing but a brim, the crown being only faintly suggested in a tiny, bowl-shaped elevation rising from the centre of the huge, perfectly flat disk, which constitutes the brim section. The enormous expanse of this latter is very cleverly moderated by means of a barely discernible tendency to flare upward at the sides. What little there is of the crown is completely hidden by the trimming. In fact, it appears as though a crown were merely hinted at to procure a place for arranging the garniture. This is effected by a pair of enormously large, stiff wings in several tones of heliotrope, which are placed over the middle front of the hat, reaching beyond the back brim. A wide drapery of coarse-meshed silver tulle is loosely wound about the brim, and forms a most effective background for the lovely color of the plumage. In the centre front, where the ends of this drapery meet, a large cabochon made of rolled silver galloon is tacked over both wings and tulle, concealing the joining of both, and from it extend three short ends of the galloon. (From Stern Bros.)

Large, becoming model of blocked felt in a medium light tone of Catawba, the new wine color. The crown has a large headsize, and is medium high, perfectly flat at the top, and a trifle more slender than at the base, and the brim is pressed down throughout its circumference. Its under side is covered with a facing of velvet in a slightly deeper tone of Catawba.

MILLINERY POINTS

LARGE, feathery asters in quaint tones of pink, mauve and prunelle are proving very good, and so are chrysanthemums.

THERE are quaint little feather pompons in white and black, strewn with silver or gold sequins, which will be used in connection with ostrich plumes and crown pieces.

NARROW and wide embroidered banding in Oriental tones is a most important item. Some of the latest novelties show the old lucky emblem of the Indians, the Swastika, in lovely colorings.

THE only pronouncedly vivid shade that is featured this winter is bridge green, a new tone of emerald with a faint yellowish cast, particularly effective in ostrich plumage.

GOLD and silk embroidery is effectively introduced in some of the handsome new ornamental buttons so popular this season.

THE rage for tassels continues; they are still used for finishing the ends of draped crown scarfs, and are shown in gold, silver and silk.

THERE is a perfect craze for large pompons and rosettes of clipped ostrich or goura; the more voluminous the better. They are shown in practically all new shades, as well as white and black.

LAMPSHADE effects of fancy feathers and ribbons are fenced around the large, tall crowns of the new hats.

LARGE, broad wings, of which you cannot possibly use too many, form one of the smartest trimming accessories.

Pheasant quill in soft brown and tan coloring, dotted and splashed with dark and light tones of green. A smart trimming for a tailored hat.

JET and cut steel novelties in the shape of buckles and enormous buttons are used in profusion. They go well with the rich plumage trimming so popular for large-shaped hats.

THERE are exquisite new warp printed satin ribbons, showing lovely Persian and Byzantine patterns in the most superb tones.

MANY all-black, plumage-trimmed hats show just the faintest suggestion of a color, either in the shape of a fine piping, or at the ends of the black plumes, which makes them remarkably chic.

DULL, faded tones of mauve are very much to the fore. They blend particularly well with vague taupes and browns.

SOME of the smartest new models show immense, boldly rolled-up brims, and no other trimming but a soft silk scarf wound loosely about the crown, and finished with fringed or frayed-out ends.

THERE is an abundance of large crush roses in the most delightfully subdued decroix shadings noticeable. Mauves, dull blues and browns, and pale rose.

PALE Rouen blue, and pistache and willow green is a new color combination of great beauty, particularly effective in fancy plumage.

THE return of grapes as a hat trimming is to be recorded. They are most in evidence in very pale lavender tones, frosted white, and with foliage to correspond. Gold and silver grapes with ditto foliage are also featured.

PURE white, pale primrose and black calla blossoms are a smart novelty. They trim hats in the form of wreaths, clusters and tall aigrettes.

SILVER thread embroidery in the shape of Empire wreaths, and large solid dots, is effectively introduced on the smooth velvet or satin covering of some of the most approved models. One, a charming Directoire model developed from palest lavender velvet, showed this new feature in diminutive laurel wreaths. The trimming consisted of a draped band of sheer silver gauze, pale lavender silk folds, and ribbon streamers and bow in the same tint.

LARGE velvet leaves in green and pale yellow mottled effects are very good, and so are foliage wreaths in the color of the hat which they trim.

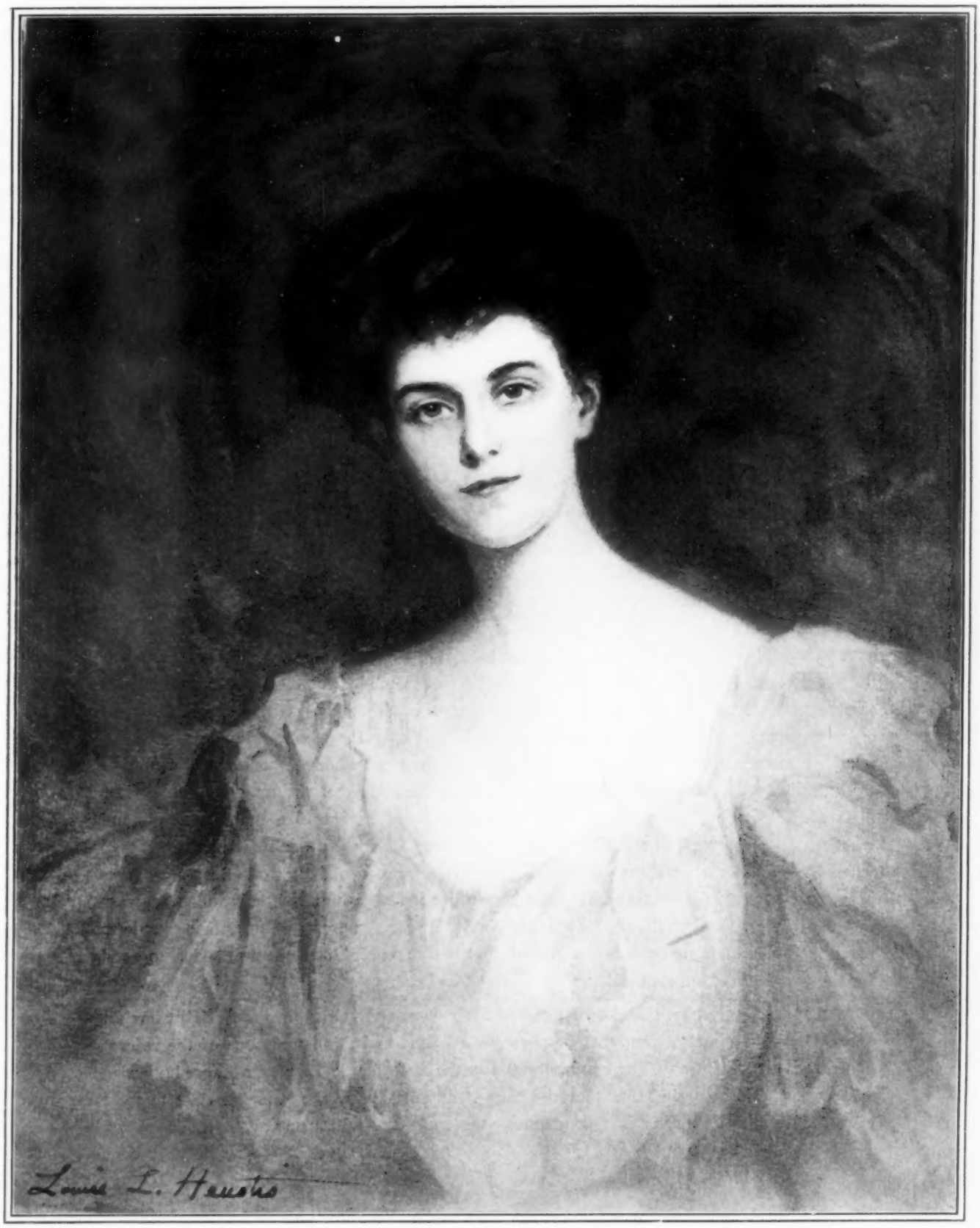
MANY of the exquisite, tall ostrich panaches are in three distinct tones of one color; they are generally supplemented by a full crosse aigrette.

PEACOCK tints beautifully blended are the success of the hour. They are introduced through novelty plumage, ribbons and elegant hand-embroidered bandings.

IT is quite the latest fad to place the trimming at the right side of the crown, sometimes projecting from the hat almost horizontally, instead of placing it in the traditional vertical position.

A charming garniture of flowers and ivy leaves in tones of deep brown and green. The flowers which complete this spray are tiny moss roses in soft, dull tones of pale yellow, with feathery foliage in a clear olive green, pale blue forget-me-nots interspersed with a few pink ones, and accompanied by their leaves and a large Malmaison rose in the softest of pink tints.

FOR the little tots the small hats of supple French felt—low round or oval crowns and flat, narrow and medium wide brims, drooping at will—are the most becoming. The trimming is simple in all cases, consisting merely of a soft chou or bow of supple ribbon, a striped silk sash, knotted and fringed at the ends, and sometimes wide streamers of supple satin ribbon to be tied under the chin.



MISS ANTOINETTE HEWITT

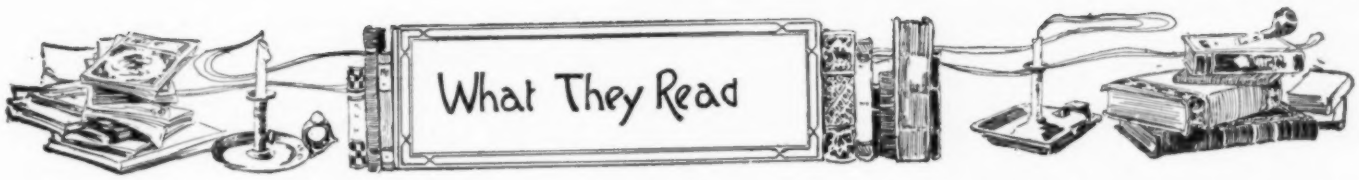
FROM A PORTRAIT BY LOUISE LYONS HEUSTIS

See Text, Portrait Painters of To-day, Page 614

INSOLENCE INEXPEDIENT AS WELL AS RUDE

THat the tide of Socialism is rising at a rapid rate is a fact well recognized by those who observe social conditions, and one of the contributing causes of the protesting movement—for such it is—in this land of opportunity is to be found in the insolence of the wealthy—not alone of those who are rightly classified as nouveau riche, but of those also who have had the conventional three generations of money in the family. It is somewhat surprising that as a class the rich should be conspicuously rude, since etiquette is their god, and since those of them who have been compelled to do social climbing to attain their position have learned more or less well the art of ingratiation and to appreciate its value as a social lubricant. That it is not worth while to conciliate the obscure majority might have been a more reasonable attitude as late as a half century ago, but now that even Turkey is flinging over caste and privilege it is stupid as well as ungracious for any class to vaunt itself to the disparagement of all others, at least in so far as the minor morals of courteous conduct are concerned. Nor, in a democracy (as the large corporations and especially the railway companies have found) is it any longer safe to "damn the public," or to treat it as a negligible quantity. The sting left in the wake of insolence rankles more keenly and deeply with the product of our common school system, and with the immigrant to whom this has been exploited as the land of equality, than it does with the people of Europe who have not imbibed the doctrine of democracy as a working basis for life. And not only do the people here feel insulting words and conduct more acutely, but they have the ability to avenge such affronts through politics, and all they need at the moment is organization, in order to repay insolence with such reprisals as will beggar the classes who do not realize that they are stewards, not owners of the wealth at their command. The financial condition of the railways in this country to-day is some indication of what the majority can accomplish when it sets out to punish, even though unorganized except to a limited extent, and what may it not bring to pass in the way of depriving the insolent rich of their advantage when the efforts now making by Socialistic leaders for consolidation of effort shall have been more successful than they have been heretofore. That a hundred thousand votes were cast for the Socialist candidate in 1904, and that this year a supreme effort is being made to reach the one million mark, shows a growth that is phenomenal, and one that bodes no good for the privilege which should long ago have taken heed.

John Graham Brooks, that keenest of observers, warns the rich that the Socialist has set out to eliminate the class that cuts coupons for a living, and this is only one of the reform party's drastic ambitions. The handwriting is on the wall to a degree never before known in this country, and it surely seems that the time is opportune for the hounded class to treat what is in reality its master in a democracy—the majority—with courtesy.



IF you would know how harmless are the ashes of the old Civil War fires read The War-time Journal of a Georgia Girl, in which Elizabeth Frances Andrews, now well through middle life, frankly gives to the staring light of the twentieth century the girlish confidences of a diary kept in the closing year of that gigantic struggle. The author's preface shows her thoroughly "reconstructed," but still southern in her point of view, though no longer bitter upon the subject of the war, and hardly so even upon that of reconstruction. Fortunately for those who would know the period of which she writes, the author has had the courage to give her journal essentially as it was written. It bristles with the bitterest talk of the Yankees; the most extravagant vaunting of the Confederates; it also incidentally reveals a few of the less lovely aspects of southern society, and it has delicious little touches of provincialism that the diarist cannot be too much praised for retaining.

Of course, like every aristocracy, that of the old south had its feet in the mire. Out of the muck of the riverbed, however, springs the loveliness of the waterlily, and southern society founded upon the primal injustice of slavery, developed its lovely blossoms of refinement, courtesy, and to use a much abused word, chivalry. All this appears in this extraordinarily interesting and significant journal. The father of Miss Andrews was a stalwart Union man of Georgia, a judge of high character and fine attainments who went through the war period unswerving in his devotion to the old Union, though his sons were soldiers of the Confederacy. It is a charming picture of the old south that we catch in Judge Andrews's big comfortable house, and nothing is more delightful than the pathetic attempts of the defeated Confederates to be cheerful and even gay in the dark day of want and uncertainty immediately following the collapse of their cause. What Miss Andrews has to say of Andersonville is valuable as contemporary evidence touching the horrors of that dreadful prison pen, and the attitude of southerners in private life toward the prisoners. Even more significant is her testimony touching the early steps toward reconstruction, the effects of sudden emancipation upon the colored people, and the shameful incidents of military government immediately after the war. One need not accept the author's view of the race problem to learn the lesson her evidence furnishes of the futile madness involved in attempting to stand a society upon its apex. The author will make no converts to the theory of secession, nor will she succeed in giving the institution of slavery a new face, but she will help the north of to-day to understand the south of yesterday, which will make it easier for the north and south of to-morrow to understand each other. Hers is a book of very great interest and solid value, because of its naïve faithfulness to things as they were. The generation of to-day cannot be too thankful for the delightful illustrations from contemporary portrait photographs, and it is only a pity that she did not use twice as many. To turn the pages is like opening an old war-time family album.

(The War-Time Journal of a Georgia Girl. 1864-1865. By Eliza Frances Andrews. Illustrated from Contemporary photographs. New York: D. Appleton & Co. $1.50.)

FAct, not theory, is mainly what we have in Uncle Sam's Business Told for Young Americans, a simple and lively account of the Federal Government and its activities by Crittenden Marriott. The author sets forth briefly, but with sufficient detail the powers of the Federal Government in its several departments, and tells how the laws are made, administered, and interpreted. The executive departments are discussed at considerable length, and there are clear, and comprehensive accounts of the army, the navy, the various business occupations in which the Federal Government engages, and the method of managing dependencies. It would have been well had the author included a short chapter on the relation of the States to the Federal Government. He might have explained, also, that the electoral college has really ceased to have a will of its own, and he should correct in a future edition his assertion on page 12 that a bill relating to the spending of money can originate only in the House of Representatives, for the constitutional provision that he has in mind merely says: "All bills for raising revenue shall originate in the House of Representatives."

(Uncle Sam's Business Told for Young Americans. By Crittenden Marriott. Harper and Brothers. $1.25.)

A Capital book as a gift for young folks is Mr. Church's Aeneid for Boys and Girls, uniform in style with his delightful Homeric volumes. Mr. Church has put the essential incidents of Virgil's narrative into about three hundred octavo pages printed in large and properly leaded type. He has not failed to emphasize the great things in the original, such as the reappearance of Creusa as a spirit to her husband when he vainly seeks her among the living in the midst of ravaged Troy, the meeting of Aeneas with his mother Venus as he approaches Carthage, the wonderful night when he tells the tale of Troy to the Carthaginian queen, the funeral games in honor of old Pater Anchises, and the long pursuit of the golden branch through the woodland. The interest of the story never flags, for Mr. Church judiciously omits many things which all but the staunchest Virgilians confess to be tedious, and the spirit of the original is preserved by a careful insistence upon the characteristic beauties of the poem. Mr. Church's style is one of consistent simplicity, but it does not fall into monotony. Any intelligent boy or girl above the age of ten should be able to read the book with pleasure, intelligent young folk in their early teens will find it a pure delight and grown men and women will not scorn its simplicity. It is a pity that the translator's plan did not provide for the inclusion of passages from the best versified translations. The twelve colored pictures are on the whole better than those in Mr. Church's Homeric volumes, and the frontispiece is especially effective.

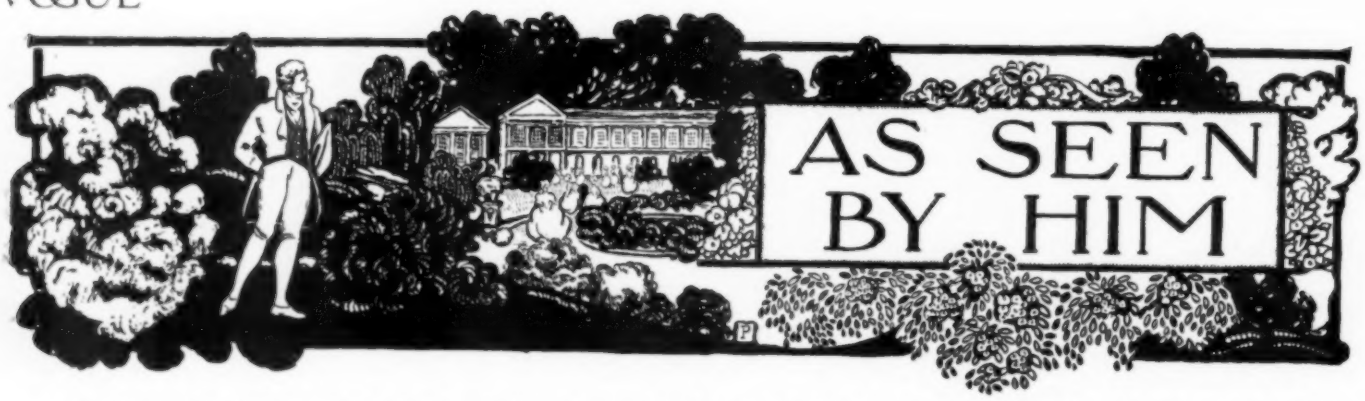
(The Aeneid for Boys and Girls, Told from Virgil in Simple Language. By the Rev. Alfred J. Church, M. A., author of The Iliad for Boys and Girls, The Odyssey for Boys and Girls. With twelve illustrations in color. The Macmillan Company. $1.50.)

THree Years Behind the Guns is an anonymous volume which reads as if it were what it professes to be, the true account of a run-away youth's life as sailorman on board an American man-of-war. It was the good fortune of this youth, who represents himself as the son of a bank president, to have a share in the Battle of Manila Bay, and he has described that affair in a fashion to stir the blood of every reader. The writer's point of view is that of the younger and not of the steadier men that serve behind the guns. Like almost every sailor, he rejoices in stolen liberty and stolen grog, has a contempt for the officer who does not know how to compel his respect, and a genuine enthusiasm for those of his superiors who have distinguished themselves in the service. There is an occasional mild flavor of blackguardism in the young man's ideas, and his lively and really imaginative style now and then suffers from his attempt to compass his ends by cheap means, but the book is amazingly readable for both old and young. L. G. T. would have been wise not to choose a title for his book that challenged comparison with Two Years Before the Mast, for every one who knows both volumes will see the difference between the work of Dana, which hardly escapes greatness, and that of our young friend which for the most part does not rise above cleverness. Clever it surely is, however, and where it is most faithful to fact and spirit we must call it something even better.

(Three Years Behind the Guns: The True Chronicles of a "Diddy-box." By L. G. T. Illustrated by Chris Jorgensen and George Varian, and with photographs. New York: The Century Company. $1.50.)

PIctures of Paris and Some Parisians, (London: Adam & Charles Black) by John N. Raphael, is an unusually fresh, clean and entertaining volume embodying a dozen lightly done sketches of life in the artistic circles of the French capital. The little book glows and sparkles with the gay sunshine of the boulevards, gleams duskily with the smoky lights of strange Bohemian resorts, and echoes with the sometimes tearful laughter of those whose task it is to amuse a cleverly critical public. It is not easy to do a thing of this kind in such fashion as to give no offense to modest readers, and yet so as to escape the rigidly righteous tone. Doubtless much of the society to which the author introduces us is sufficiently scandalous, yet he manages not only to rob it of offense to eyes and nostrils, but also to eschew prurient suggestion and cheap sentiment. He shows no sympathy with mere blackguardism, yet he would enable us to understand the Parisian of the streets, studios, cabarets, and restaurants of that strange foreign land comprehensively indicated by the term Latin quarter. The illustrations furnished by Mr. Reynolds are somewhat unequal, but at their best are full of character and spirit.

(Pictures of Paris and Some Parisians. By John N. Raphael. Containing forty-five illustrations from drawings by Frank Reynolds. London: Adam and Charles Black. Imported by the Macmillan Company. $1.50 net.)



THE HOUSE PARTY—THE FASHIONABLE HOUSE A MINIATURE COURT—LENOX DULL— TUXEDO MECCA FOR MARRIAGEABLE GIRLS— PITTSBURGH WOULD BE ENTERTAINERS

STill in the cycle of house parties. Perhaps someone in the future will invent something new, but society adopts novelties slowly; they must be tried and true. House parties originated from the fact that man is a gregarious animal; he loves to flock, but he takes notice of the ancient writings, and he does so after his kind. We seldom ask poor relatives to house parties. For them we must have the brilliant, the amusing and the beautiful as well as a lion or lioness or two in the bargain. We cannot afford to go out on the highways and ask everyone we meet or everyone in need of our hospitality.

Mrs. Eugene Sands Willard and her children on one of the coaches at the Piping Rock Horse Show.

Miniature Courts

One of my favorite English books—again "The Platitudes of a Pessimist"—has it that fashionable houses are like miniature courts. The guests are divided into classes. First come the visitors proper—the kings and queens of society, who are invited to have magnificence paraded before them, which, excelling their own, shall humble their pride. Then come the courtiers who are merely good looking and well-bred ladies and gentlemen in waiting. Then come the bards, invited on account of their talents, musical or other, and the tellers of good stories. This class perhaps hardly ranks with us. We vote in these days such persons bores—at least the majority of them. We do not linger over wine, and if we want a good story it must be pithy and to the point, and we possibly enjoy those with a Gallic sauce the best, I am sorry to say. Otherwise we want personal gossip. Then come the fools and clowns (the funny men of society), and finally the tame cats and pet dogs, specimens of which are to be found among the visitors at most large country houses.

Dullness of Lenox

But if we have congenial spirits, we are bound to have a good time—in a way. I do not go into the spirit of the hunt with as much enthusiasm as my neighbors at Lenox, but then I have always regarded gaiety there as a species of delusion. You read about it, but when you go there you are apt to find things dull. Naturally you will be asked to the Furnisses, as the Misses Furniss are most hospitable, and are always giving dinners. Then there is the chateau—almost a palace—of the Giraud Fosters, where you are brought back to the days of Versailles and the Little Trianon. Fortunately, the hunt gives you a little more to do than falls to your lot at many of the country places. The Willie Sloanes also entertain delightfully, and Mr. and Mrs. Charles Astor Bristed—now I believe at Newport—and Mr. and Mrs. Tytus are indefatigable. The mountains are exquisite at this season in their autumn coloring, and the air is delicious and exhilarating; and yet Lenox has always seemed to me to be a compromise between a village and the country proper.

Husband Baiting at Tuxedo

Tuxedo is even more on the residential park plan, and it is a little family circle to itself. There are many young people, and very young at that. Mothers find it a nice place to settle with daughters just coming out or ready to be married. There are convenient Sunday trains now, and the roads for motoring are excellent, and with the club and the tennis and other amusements, there is a better opportunity to snare the young man, and to net quite a number of them for the end of the week. One must remember the ball which will be due in a fortnight. It is not as lively an entertainment as in days of yore, but Tuxedo has changed.

What Some Hostesses are Doing.

The Harrimans are keeping open house at Arden, and there will be a Miss Harriman introduced to society this winter in a quiet way. Mrs. E. H. Harriman does not believe in either large or spectacular entertainments.

Mrs. Fish has just arrived, and the parties at Garrisons are beginning. I suppose the mention of the Harrimans brought the Stuyvesant Fishes to my mind. On account of railroad differences, these two houses are arrayed one against the other like those of Capulet and Montague in the days of Romeo and Juliet. All along the Hudson there will be entertaining, and with a distinctly foreign flavor. Mrs. John Jacob Astor, never handsomer, has been at home about two weeks, and the Ogden Mills are at Staatsburg since the beginning of September. Long Island is getting ready for the Vanderbilt Cup, and in duty bound we must all go over for that event on October 24th. The devotion to motoring is quite past understanding to some, but it is still the ruling fad of the hour, as balloons are as yet not practical. And thus with hunting and local horse shows and motor races and golf we are amusing ourselves and offering hospitalities to those of our kind.

Pittsburgh and Hospitality

And this reminds me of some absurd articles which have appeared recently in the newspapers. It would seem that Mr. and Mrs. Reginald Vanderbilt went with a small party of friends to Pittsburgh for the horse show. It must have been a hurried trip, as I saw them at dinner one night of that week in New York, and again caught sight of Reginald C. on the Sunday following, driving up Fifth Avenue. However, all know the

Mr. Clarence Mackay at the horse show

young Reginalds and their amusements. They are still little more than children, and Reginald is absorbed in horses, and Mrs. Reginald is handsome and amiable, and is quite satisfied with the recreations of her husband. At Newport they live practically in a house which has a splendid stable for an annex, and frequently at their dinners there is an equine touch which makes these entertainments original. They keep their own little congenial set. Naturally they took some of these friends to Pittsburg, and naturally they had no desire to go into local society while there. They only had a slight acquaintance with the people, and their stay was to be most brief. But I fear that the spirit of snobbery is rampant in the provinces. To entertain a Vanderbilt or an Astor seems to the mind of more than one hostess of excellent position in a smaller city to be a wonderful achievement. Even in New York a woman in society has been quoted as saying that an invitation to a Vanderbilt dinner was like a royal command. It is the old worship of the dollar, the bowing down to the Golden Calf. The young Vanderbilts are exceedingly amiable people, but there is no reason that persons of equal social standing in their own cities should prostrate themselves before them. In Europe, in the case of royalty, it is quite a different matter. There is a precedent, natural enough, for homage. However, the Vanderbilts politely declined all invitations, and they were most sensible, and not in the least rude.

Mrs. Arthur D. Weeks, Jr., driving Mr. Mortimer Schiff's blue ribbon winner, Piping Rock Horse Show, Locust Valley

No Glory in Entertaining a Gould, an Astor, or a Vanderbilt

I am writing simply from rumor. I do not know much about Pittsburgh, but have no doubt that there must be the usual quota of wealthy and cultivated people there as there are in all large cities. There are some who have made rapid fortunes and who have become spectacular, but I have met several charming persons from the "Smoky City," and I have no doubt that they are only a few of many. But there is no reason why hospitality should be thrust on any one. Unfortunately there is an element from the west, middle, and north, from the south and from the Pacific, which crowds into the New York hotels each year, and which makes it an ambition to be recognized and to be enrolled among the eligible in metropolitan society. It is easy enough these days to get into society. Only a little judgment, an ability to stand snubs at first, to rush into the limelight and remain there, and so carry the ball against the field to the goal of victory. Money is necessary; brains and blood avail but little. They are cheap commodities just now. But with all respect to a leading family in New York, I cannot see what glory can be obtained by entertaining a Vanderbilt or an Astor or a Gould or anybody else conspicuous in the world of fashion. It may do in New York; but it is Love's Labor Lost in a provincial city; for entertaining has for its principal object repayment; and New Yorkers have no time to return the hospitalities offered to them elsewhere. They take them as their due. Consequently they are quite at liberty to refuse that which is unsolicited.

HIS RIVAL

BY LEIGH GORDON GILTNER

THE Vere de Vere repose of Mrs. Van Rensselaer Schuyler was ruffled. Van, Jr., was in love—to an emotional extent which his patrician parent considered vulgar; worse still, the object of his spectacular adoration was not one of the social elect whose honored names figured on the Schuyler calling-list, but an actress; and worst of all (a fact which Mrs. Schuyler had failed to recognize, until her brother-in-law, who in his youth had cherished a vicarious predilection for the footlights, brought it to her attention), Miss Dolly Delmar, the lady in the case, was not even an interpreter of "the legitimate" but the star attraction in an imported melange, billed under the illusive title of "Musical Comedy." Miss Delmar was further reputed to be something short on voice and histrionic ability but decidedly long on good looks, fetching ways and fascinations, as well as the possessor of a wonderfully nimble pair of little feet which had danced trippingly over the sacred traditions of the haughty house of Schuyler and straight into the susceptible heart of young Van Rensselaer, the heir-apparent.

Miss Helen Byrne of Oyster Bay, at Locust Valley, Saturday, 3 October

To say that Mrs. Schuyler was disturbed when the news (which had been public property for weeks) finally reached her is to phrase it mildly. She went into one of the icy rages which in one less patrician would have found vent in a torrent of expletives or a shower of missiles; she called a family conclave which included the several (real and nominal) heads of the allied houses of Lispenard, Van Rensselaer and Schuyler, and, acting upon their unanimous decision, summoned her son and delivered an ultimatum which, robbed of her polished phraseology and translated into vulgar parlance, was to the effect that young Van should cut Miss Delmar or have his monthly allowance cut off, also the doors of the Schuyler domicile would be closed to him in the event of disobedience to the edict. All of which, as might have been foreseen, had the effect of precipitating a crisis. Young Van, thus peremptorily pulled up, had the honor to inform his respected mother that his guardians (he had not as yet attained his majority) might cut off his allowance and be hanged to them; and further that though he had not yet had the pleasure and privilege of addressing Miss Delmar, with whom his acquaintance was limited, he proposed to do himself that honor immediately, whereupon chaos reigned in the ranks of the whole family connection.

Now, although young Van Rensselaer Schuyler had been for weeks the devotee of Miss Delmar, he had thus far refrained from laying his heart and prospective fortune at her nimble feet. But now, he told himself, there was no other course open to him. He must not submit to dictation, but rather take arms against a sea of family interference and, by opposing, end it—though he phrased it more tersely.

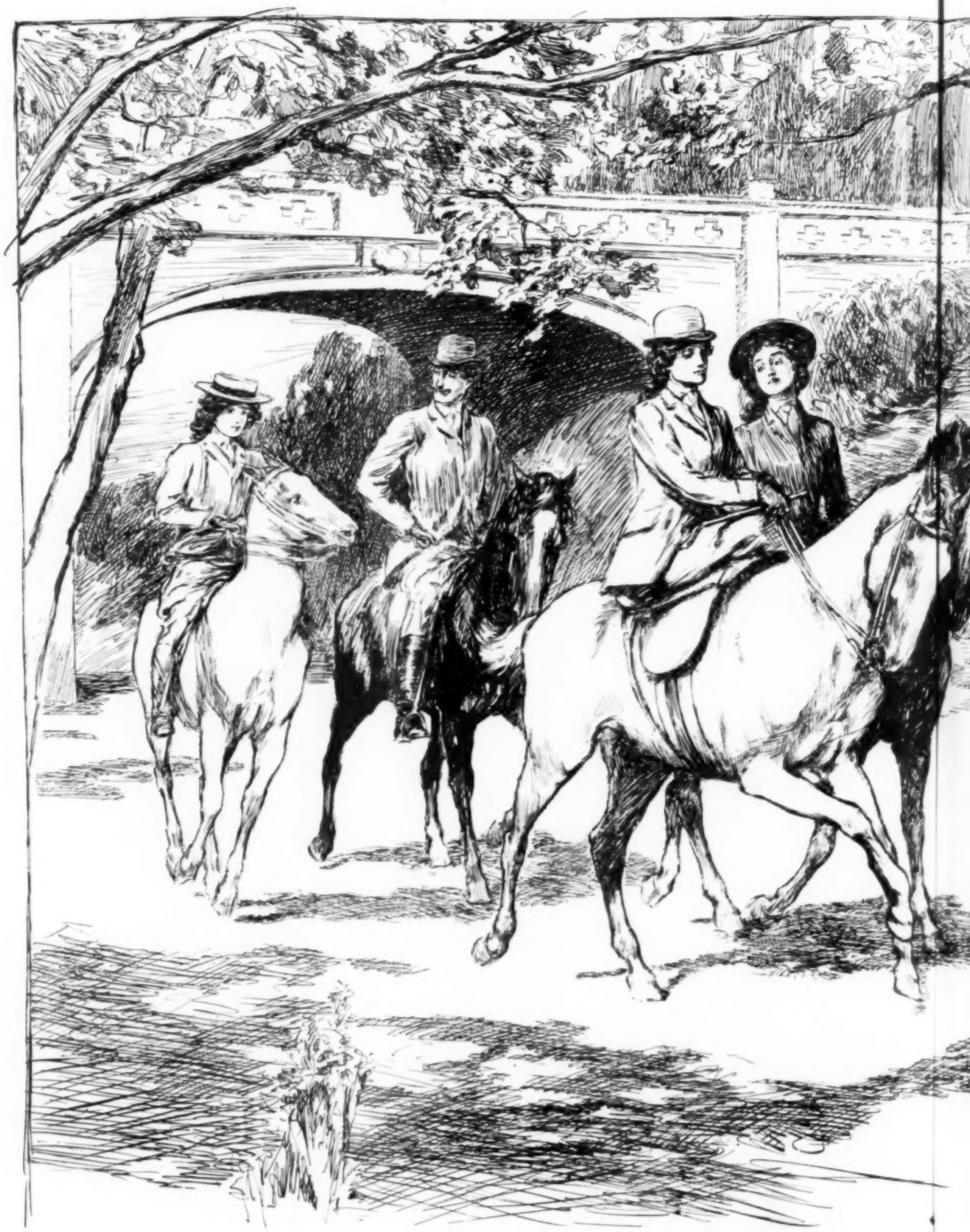
Accordingly, within an hour after the fiat went forth, he was on his way, in a hansom so laden with flowers as to have an effect distinctly festal, to the flat which his divinity adorned with her presence. Miss Delmar was very much at home in somewhat soiled but elaborate mauve matinee; and truth to tell, her appearance and that of the small reception room into which he was shown (and neither of which he had previously seen by daylight) had rather an unkempt aspect.

But Miss Delmar graciously accepted his roses and listened with flattering attention to the outpouring of young affection, which young Van found it harder to work up to the proper pitch than he had anticipated. Somehow his ardor had cooled; love in a cheap flat looked less alluring than he had fancied; the speech which he had meant to make manly and convincing sounded mock-heroic instead, and he ended rather lamely instead of with the fiery peroration he had planned.

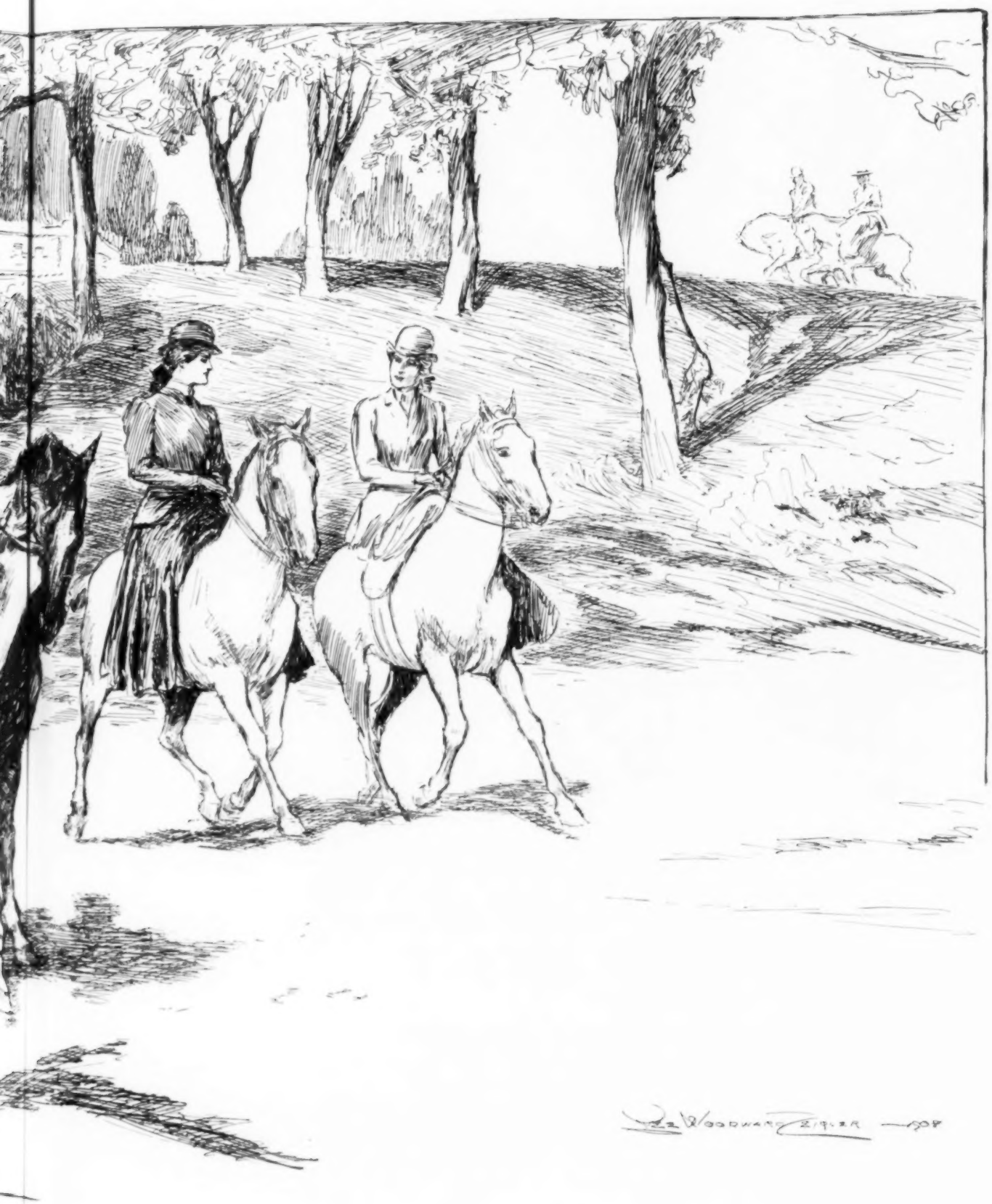
And when he had at last concluded and sat in embarrassed silence awaiting what he narrowly escaped terming the verdict (in his thoughts), Miss Delmar, without rising, merely reached for a photograph—the portrait of a fine, stalwart young chap—from the cabinet at her elbow, and in silence held it out to Van.

"Your—your fiancé, perhaps?" he faltered, uncertainly.

"My son," Dolly replied pensively, "rather older than you. I fancy—twenty-two last June. I'm forty-three past, known in private life as Mrs. Smythe-Atkins and—must you go, Mr. Schuyler? Then good-bye, and thanks again for the flowers."



RIDING CLASS IN CE



S IN CENTRAL PARK

(From Our Own Correspondent.)

BALLOONING FASHIONABLE—LACE ELIMINATED AS A TRIMMING—VELVET NOT MUCH USED —SILK THE FASHIONABLE MATERIAL

SMart people are more interested this autumn in ballooning than in any other sport. This is witnessed by the way they leave the shooting at the various chateaux to dash in their motor cars for Le Mans, where Wilbur Wright is practicing with his aeroplane. The little Hotel du Dauphin has an unwonted array of dainty women in its dining room at night, or floating about its quaint corridors at daybreak preparing to get off, though breakfastless, to the manoeuvre grounds before Wright shall have made his first morning flight. I saw Mrs. Hart O. Berg thus in early dishabille, looking archly beautiful in the richest of lapis lazuli blue satin embroidered Chinese Mandarin's best-go-to-meeting robe in lieu of a bathrobe. The Baronne de Sennevoye was all done up in white, huge white frieze Egyptian gandourah over a skirt and coat of the same, a low round turban of grey astrakhan with a crown of white frieze, and a hood-like arrangement of two large chiffon veils, one grey, one white. Sitting on a camp stool with a large white Russian greyhound leaning against her shoulder, she looked a picture in a harmony of whites. Another wore a splendid automobile rig which included the picturesque, the dainty, the warm and the serviceable. Fancy a large Arabian cloak in heavy carmen military cloth, such as the Italian officers wear as to material. It had an inner cloak of the same shape but in fine silky white linen, both capes with big hoods, the white linen one turning back over the carmen cloth one about the face in a fascinating nun-like effect below which only a few tendril hairs escape. The hoods were pinned to the top coiffure, and spread loosely open, or were confined closely about the throat by the windings of a long soft white thread crochet lace scarf from the Madeira Islands, this lace bound all about by a fold of fine white linen. In this model the linen cape is tacked but lightly to the cloth one down the fronts, so that it can be always kept immaculate, and the voluminous glistening white and warm carmen folds flew open in the breeze revealing a short tablier Directoire gown in white serge having guimpe and long close undersleeves of white linen embroidered in carmens and old blues in Roumanian style.

EMBROIDERY AND PASSEMENTERIE REPLACE LACE

Returning to town we find that last winter's tendency of eliminating lace from the evening toilette, and with it all fluffiness and Rococo effects, is on the increase. Rich brocades, either enriched with bullion, or entirely in gold or silver with broche satin flowers, or in plain changeable gold and green, or pink and silver effects, are the smart materials, and they are made up in flat Renaissance and Byzantine effects, with jewelled or brocaded galloons, fringe, or richly embroidered net. Velvet is démodé. No gowns are made of it, and little is used as trimmings, even fur garments having trimmings of moire or coarsely ribbed ottoman silk, where velvet was formerly employed. Heavy point laces, or other real lace take a more important place, now that quantities of machine made lace are in vogue. The real may be used in a broad band across the bust above the extreme decolletage of the Renaissance gown, but it must be real to be tolerated. The soft thick satiny cachemires, the silks and satins that are thick and cloth-like, all these are trimmed with embroideries, beads, jewels, furs, or braiding instead of lace. Tulles dotted with beads have borders of lovely bead trimming worked by hand in quaint old designs, and solid bead trimming in tapestry, cretonne, or Indian designs copied from basketry and from saddle bags, are all used for waistcoat or for a bust trimming inside the draped corsage.

SILK PREFERRED MATERIAL

The elegant calling gown instead of being made of velvet is of silk cachemire as to skirt, weighted with fur, very long, and perhaps draped up at one side to show one handsome shoe, and its coat is a long tight one, half cut-away, half Directoire, in coarsely ribbed ottoman silk with fur choker and a fur band tight about each wrist. A costume having both coat and skirt in silk cachemire has five little raw edged shoulder capes, three shingles to match on the hem of the long scant Directoire coat, which ends at the knee. The tunic of the same material hangs longer just in front only the width of two more shingles, but slopes down rapidly into a long train. This front opening at the ankles reveals an underskirt of soft Liberty satin in the same color and without further lining, but weighted by a broad band of fur. This is of ankle length, showing the feet, and it is attached invisibly to the overskirt well

A QUAINT AUTOMOBILE HOOD WHICH IS REALLY A POKE BONNET AND TWO OF THE NEW LARGE TURBANS—PARIS

towards the sides so that the overskirt seems to be quite distinct from it.

SHORT IN FRONT, LONGER BEHIND

Even more strange are the really short gowns in navy serge or black serge, which graze the ground behind, and are shorter in front, showing the shoes. One of these has a scant skirt that fastens down the middle of the front with buttons and button holes. At the hem the corners are rounded largely and the lowest buttons rather high up, and, though the cloth laps over, it is not sewn, giving thus the effect of leaving an opening for the feet that they may be seen. All of this sort of thing leads to infinite coquetry in the way of shoes and stockings, both of which are ornamental in the extreme. It is not a graceful line, whether the back of the skirt is of walking length or trailing, but it is eminently the thing. For one thing it shortens the stature, just at the moment when the high waist line is able to add considerably to the hight, if the skirt be kept long.

TUNICS ON EVENING GOWNS

For evening wear the tunic is invariably short in front or frankly opens in a drapery or a lapped-over effect, showing the slippers, and allowing the ankle to appear transparently. Sometimes from the knee down, just in front, successive layers of chiffon veil the calf of the leg, so that there appears to be only a single chiffon flounce, and yet the real transparency begins at the ankle only. Very low heeled slippers or satin sandals are worn, for there is nothing uglier seen in its entirety than a high heel that pitches the instep out of plumb.

THE FASHIONABLE LINE

The forward-shooting line is seen on the front of many gowns, on overskirts and coat tails, and most panel or tablier effects give it, narrowing suddenly at the center of the middle. It is theoretically contrary to the laws of beauty, and yet there is a cleverness in the way in which it is done that makes it acceptable. It accentuates the present poise of the fashionable figure, which, with its high waist line, straight Renaissance front line, its shortened skirt hem, and absence of a front corset steel, all tend to throw the stomach out, or into prominence, as in the moyenage.

DETAILS OF COSTUMES ILLUSTRATED

The two dinner gowns illustrated show the flatness of the trimmings in embroidery with beads and jewels and bullion. The first is a delightful changeable robin's egg blue and apple green Liberty satin with turquoise stones and gold bullion threads stiffening its embroidered gold net collar and stoles, gold fringe edging it, while the skirt shows the forward movement, opening over a short petticoat of pale yellow chiffon. Its belt is in green and blue embroidery set with turquoises. The second gown is in shot black and gold bullion material, short in front, and with a broad flat long box plait behind, from under which come at the sides a few side plaits caught with jet buttons, thus retaining the scant close effect of the body and yet giving a little width to the skirt. Its stole trimming is in embroidery on tulle, jet and gold and silks mingling in the three colors, black, gold and ecru, while Empire green ribbons trim the bodice.

One of the decidedly new ideas is that of leaving many sections of the gown entirely detached from the other sections, though lying flat. A gown that opens in front in a tablier effect, may not be attached to the underdress from bust to knee, though below it will form an integral part of the tablier by reason of applied trimming of some kind. Just as also about the knees of a fur coat shaped portions of material are placed, sash-like, fastened with passementerie motifs on the bust, drooping low about the skirt, and passing under the straight stole back. In front it goes about the shoulders, loose behind, too, in a fichu effect. This in ermine or chinchilla is charming.

TWO NEW AND ORIGINAL MODELS IN DINNER TOILETTES—PARIS

THE NEW TURBANS AND MOTOR HOODS

The few small hats being worn are small only by comparison, for they are big in circumference, and set down low about the ears and forehead. Even fur turbans are made in this way, encasing the head as in a box. Fur hats are higher of crown and have a slight brim, and are worn very low in front, not bent down over the face, but curving down lower. This line is seen also in the high shirred black velvet hat, which looks almost military, with its square shape and its high upstanding mass of wings on the exact front. This and the sealskin hat illustrated both show the way in which the hat frame is undisguised by trimming, or even by hat pins. With these hats into which the head sinks, long hat pins are not needed, and as few as possible are being worn. One ornamental one is all that is desirable, and even that is suppressed, if small pins may be concealed about the brim. This sealskin hat illustrated has a brim in brown velvet, and odd iridescent green and brown quills.

The adorable automobile hood is a regular poke bonnet, its stiff brim in cedar green ottoman silk, its crown and band with bow under the chin in green velvet, its one rose the pinkest of pinks.

It is lined with palest pink tucked satin. No veil is needed with these unless the dust is considerable, in which case it is shirred on a ribbon about the poke, hanging down in front and confined by the strings of the bonnet, not passing over the back of the bonnet at all.

Aube de Siecle.

Paris, September, 1908.

GLIMPSES

To—

Avoid the commonplace appearance to which ermine has been reduced by the cheap imitations so generally worn in the past season or two, unspotted ermine is to be the smart wear for the winter. In contrast with seal, and the black furs, it is often made up in the latest fur exhibits. Black furs pointed with white are the most desirable styles, especially if of black fox. Big muffs are extremely flat, and continue to have the effect of being made of several flat boas strapped vertically, the ends finished with paws. Russian and North American sables, seal, and dark rich minks are the brown furs that represent the highest values. A close-fitting neck scarf of fur, with bow of the fur also, or a bow of velvet or satin; fur edged or plain, is a pretty accessory, easily put on and off, and for that reason courts popularity, as well as because of the inexpensiveness of the article.

The Directoire—

And moyenage styles are quite impossible to women of great girth of hip, but such can choose Mousquetaire and Louis XIII coats. The swaggering effect of their big cuffs and long waistcoats and embroidered basques with a broad mousquetaire felt hat jammed low about the head, a long narrow uncurled ostrich plume sweeping off one side, is quite as elegant and desirable as the attenuated classicism of the Tanagrean sisterhood.

WHAT SHE WEARS

COSTLY FURS—ODD TRIMMINGS FOR FUR GARMENTS—HUGENESS A CHARACTERISTIC—SEPARATE EMPIRE COATS—COAT TRIMMINGS—DIRECTOIRE MODEL FOR DRESS FROCKS

NOthing more luxuriously costly, elaborate and extravagant than this season's fur garments in sable, breitschwartz, Persian lamb and mink, has heretofore been attempted. To begin with, these wraps are of unusual length. And correspondingly large are the muffs which accompany the coats, these latter being fringed with tails and paws. They would look absurdly huge, but for the proportions of the cloak. Such fur wraps are unfit for other than carriage or motor driving by day, as the forenoon or afternoon park drives, visits, and for evening carriage wear, during the severity of the winter. The responsibility of having such great values entrusted to one pair of arms is also a matter of some concern.

FANCY FURS

Chinchilla, white fox and ermine remain the dress furs. They are met in sets of a muff and a pointed shoulder cape. The capes have a low split in the back so as to form two short points, while the fronts end in longer points, hiding the under fastenings. Very long pass-menterie silk cord tassels are the point finishes, in white for the white furs, and in gray for chinchillas. There are other very smart looking large muffs, of black satin and black velvet, upon which sable and both lamb furs are used as partial trimming drapery; in some instances the velvet or satin is over-draped flatly with a dark gold or bronze transparent over-gauze, the same gauze being also twisted into rose garnitures. This style makes a pleasing variety for those who love change, besides which this novel effect enriches a costume greatly.

The same idea is followed by choosing white silvery gauzes and gray ones for the trimming of ermine and chinchilla. Fur also enters into some of the winter millinery, a very pronounced example being a snow-white velvet finished felt hat, the large low crown being covered with white fox, and a scarf bandeau of the same encircles the crown, a single tail and paws being included for ornament.

DIRECTOIRE COATS

Besides the severe, tailor-made cloth and serge suits, innocent of garniture, there is a great diversity of separate Empire and Directoire coat styles in cloths of various dark, rich colors, prune, tapestry and royal blues, taupe or mole gray, smoke and iron gray, bronze, green, and the new reds of the season. Satin hand-made cording in black, or in the same shade as the cloth, is a new effective mode of carrying out pretty designs upon the different parts of these coats, and is seen also upon the bottom, middle front and sides of some corresponding short cloth skirts. Heavy passementerie in black silk "rat-tail" trimming is another novelty well suited to the separated designs which are in favor, and repeat themselves throughout the two cloth pieces. Fronts of coats represent three distinct styles—one where the lower waist of coat skirt portion has been cut away, and carries a backward slope from the sides of the coat skirt; one where a separate vest, long or short, has been set in, and another where the Directoire front revers are in evidence. Sleeves are all long, quite close, and often flaring over the hand. Buttons are very large, many are only molds covered with the same cloth or black satin. Passementerie buttons of fine quality are rimmed round with various metals, and so are velvet buttons as well, and contribute to form the great variety to be observed, for surprising is the gamut of trimming buttons, of exquisite workmanship, ready for the winter trimming of coats, skirts, wraps and cloaks. Buttons and embroidered band trimmings of different widths sum up a most expensive list of items, without which gowns cannot be turned out modishly.

Gown of meteor crepe. The corsage, tunic, skirt and sleeves are trimmed with bands of embroidered tulle and lace.

SKIRT TRIMMINGS

Another trimming item upon long skirts is the bias bottom bands of silver, steel, or gold gauze on gold cloth which finish the very bottom. A Byzantine love of glittering metal effects has been retained in the best of new trimmings and embroideries, much of it, while in contrast to the richness of deeply dyed colors, cannot but be admired. The same may be said of gold wrought upon white and black, and the many dull shades of these metals, never before attempted by the manufacturing trade in fabrics and trimmings.

LONG LINE MODELS

The unbroken line of material from hem of skirt to bust of bodice puts quite in the shade all past gown models, where skirt and bodice were definitely separated. It is not to be wondered at that for all ceremonious dress, such models are to lead, and that their success has been enthusiastically acclaimed. In demi-toilette the overwaist creations are exceedingly effective, and so are the brocaded silk jackets.

LACE COATS

Directoire lace coats are even more sumptuous affairs. A beauty in black fine filet net, presented in front, the two very open, half-long, straight jacket lines, embroidered in that mélange of old tapestry silks which rules today, ending in rectangular lines, quite separately. The back of this lovely coat had a long, broad sash skirt piece, of the plain black net, falling down to the bottom of the train skirt of the gown, which was in the new gold-leaf tone of yellow satin. This long coat piece had a deep embroidered border across the bottom, measuring at least twenty inches in depth. The sleeves were of the net, but covered with embroidery to the very hand length. The bodice portion represented a unique design in the back. All in all, such coats carry no end of distinction, and are admirably fitted for wear with large, full dress hats in the evening.

There is much preference shown for black tulle or net for the foundations of these dressy coat accessories, the embroideries being in gold, in silver, both in bright and dull tones of the metal, and in the several oxydized tints, sometimes shaded, sometimes intermixed. They can be worn successfully with a variety of gowns, and they turn a simple frock into a toilette of great elegance.

Coat of ivory yellow chiffon broadcloth, trimmed with raised smooth cord-design in self-tone. Plain circular skirt. Ruche of cream net with rosette and long ends of black velvet ribbon.

VELVET COATS

Flared velvet coats are exceedingly smart as well, if worn with pale tinted satins. One of these satin skirts will often have applied on it a nine-inch circular bias band of the coat velvet, which naturally falls into a color contrast in harmony, that is most effective. These bands are set upon the skirts on a line just below the knee, which keeps up a closer relation of color with the coat than if it were on the bottom of the skirt.

CHINESE EMBROIDERIES

EXquisite in workmanship are the lovely little shoulder wraps of Chinese origin which are to be found at an Oriental importing house. They are embroidered in self-tone on the front corners, the border and the turned-over, straight collar and the edges are finished with fringe. They come unlined, the silk crêpe being heavy and lustrous in weave, and are almost straight and scarf-like in shape; the front corners are rounded at lower edge, and the middle back is denoted by a graduated box plait that is trimmed with discs of self-tone silk cord, from which silk tassels dangle. In pale blue, rose and white they are very beautiful.

At this same dealer's are also shown gorgeous silk shawls with an all-over design in Chinese hand embroidery, finished with heavy knotted silk fringe. The larger shawls are used for opera or evening wraps, the silk being of beautiful quality and good weight. In a smaller size the design is elaborately wrought all over the shawl, the corner flowers more closely grouped, but a solid effect of flowers is beautifully rendered in fine hand embroidery. Chinese crêpe shawls are similarly embroidered, the largest size in these is 45 inches square. The pond lily, peony, rose, azalea and fuschia are the flower motifs used in the embroidery.

Shantung robes in natural color grounds are superby embroidered by hand in self-tone or in a deeper shade of ecru, and the Chinese embroidered batiste robes are of a fabric sheer as chiffon, on which most elaborate, heavily raised hand-embroidered designs of festooned flowers are worked in a pattern that reaches to knee hight, and above that are large dots. A length embroidered to match comes for the waist and a more lovely novelty cannot be imagined.

DRESS ON THE STAGE

Three of the stunning toilettes worn by Miss Lillian Russell in Wildfire, now playing at the Liberty Theatre

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 589

SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

DIRECTOIRE SHIRTWAIST

IT is only to be expected that the modeling of blouses and shirtwaists to be worn under Directoire coats shall adapt itself to the mode, and we find an abundance of frills and jabots that are to peep out between wide revers and under high collars. In the first of to-day's sketches is reproduced an entirely new waist, giving a front designed exactly to fill in above a quaint, short-waisted waistcoat. For the waist proper is used one of the striped handkerchief linens so much the rage just now, this time in tan and white. The stripes in the body run lengthwise, crosswise in the sleeves. The making in every detail is exquisite, all by hand, and so perfect that it is reasonable even at $24.50. The round yoke, cuffs and collar are of plain white linen with hand-run pin tucks. This white inset is bordered in each instance with an entredeux of fine Irish crochet, outside which are folds of the tan and white. The back is laid in double half-inch tucks, in three groups. The waist opens at the front, collar and all, this fashion of fastening the collar right up to the chin appearing on many of the new French models. Crochet buttons are used. Down the front of the white linen runs a plaited jabot, its edges done in a fancy hemstitch. Unique this waist is and exceedingly fetching.

EMBROIDERED NET WAIST

This is so smart and such good value that it is to be hoped many of our readers will take advantage of it. The net is white and laid in half-inch tucks over the entire back and front and sleeves, the rows of close embroidered dots being heavily padded. As seen, the dots were in a rich coral, but the blouse is procurable in almost any color. With black it is effective, and also with pale lavender. The price, $9.95, is remarkably low.

PLAIN WHITE NET BLOUSE

The original of the third illustration, while severely simple, is well made and very pleasing. Tucked like the preceding blouse, its sole decoration is its full plaited jabot, with a wide hem and narrow tuck on its edge. At armholes, shoulder seams, cuffs and at the top of the collar is a heavy cording, a detail that gives good finish to the whole. It hooks in the middle of the back. Price $7.50.

HOSIERY PROTECTOR

A practical and efficient stocking protector, a device that prevents ripping and tearing from garters, appeals to everyone. It seems almost impossible to invent catches that do not sooner or later eat through the stocking and devastate it by an unsightly and almost irreparable ladder of dropped stitches. By means of the contrivance of which we speak, all danger of this is averted. A metal ring, which fits the button of the supporter, is securely embedded in a double thickness of fabric, either cotton, mercerized silk or tape, with a strong selvage or stitched edge. Below the ring the material separates in two tabs, between which is sewn the tape edge of the stockings. When the garter is fastened through the eyelet, one has a secure adjustment which cannot possibly injure the most delicate hosiery. The protectors come in three colors, white, tan and black and cost, in cotton, 10c. a pair; in mercerized silk, 20c., and in silk, 35c.

READY-TO-WEAR FEATHER TOQUES

are shown in a close-fitting, small shape that is ideal for motoring. The model is a round crowned cap, with a cluster of short wings on each side, mercury fashion, but not large enough to catch the wind. These are procurable in grey, tan or black at $15.75.

EMPIRE GIRDLE AND SASH

This, in black taffeta, makes a most becoming jumper effect to be worn over separate blouses. The girdle is wide, points down gently in front and is crushed in soft folds. It fastens in the back under a tiny ruche of the silk. Bones are placed at the middle front and at the sides, which keeps it shapely and firm. Two broad sashes start from the top of the girdle at the front, from under two large cut-steel buttons, pass over either shoulder and cross just above the belt in the back, from which point they hang loose in long pointed sashes, hemmed at the ends. Such an adjustment is very charming and smart. Price $9.75.

THE NEW VEIL

One immediately sees that this novelty is a direct outgrowth of the very high and close-fitting neck ruche, by which the lower edges of one's veil are annoyingly worked loose and out of place. Hence comes the face covering of which I write—a veil and ruche all in one. For it is used a fine white single mesh, with small black velvet dots. Its lower edge is gathered into a choker neck band of black satin ribbon, finished at the back with a large bow. At the top it is threaded in a black satin baby ribbon to be tied around the crown. This style veil is adaptable, of course, only to large hats. The price is $4.95.

RHINESTONE HAT PINS

are gorgeous and brilliant, presented in either squares or spheres, the stones set separately. For the proper hat and occasion these are stunning. Price $2.75 each.

TRAVELING FLATIRON

Inside an almost perfectly flat sole-leather box, certainly not over an inch and a half deep, are stowed a nickel flatiron with a folding handle, a flask for alcohol and a compact little lamp, of first-rate make, so that it is quite safe to use. And this outfit, complete, costs but $7.50.

WOVEN MUFFLERS

Nothing has been brought out in years that so entirely fills a crying need as the woven mufflers that clasp tight and flat around the collar, protecting it absolutely without giving extra bulk to the neck, and coming down just far enough to cover the delicate part of the throat and chest. By this very simple method one's health and comfort are conserved and the problem solved of keeping lace yokes and collars free from the rub of furs and dark jackets. The material used for the muffler is a medium weight mercerized cotton, and it is to be had in tan, brown, white, grey and Alice blue. The shaping at the neck is perfect, it clings closely and smoothly and is held in place by a patent clasp button at the front, so that it has no chance to ride up. Price 48 cents.

POPULAR DRESS MATERIALS

The Directoire and Empire models have increased the vogue of fascinating, soft-finished materials of drapable, clinging quality until their number is legion, and each seems perfect of its kind. Foremost among the sought-for fabrics of the winter, for afternoon, theatre and evening gowns, is a satin known as Empire, a high-lustre fabric, as pliable as chiffon, and showing under its surface a fine diagonal grain that adds to its beauty, lending it a shadowy finish that is altogether fascinating. All the new colors are to be had in it, among the loveliest a soft shade of digitalis or brownish heliotrope. In black it is rich and handsome. The price asked for Empire satin is $3.50, its width 45 inches, so that from eight to nine yards (depending upon the fashion of its making) is the right quantity for a dress. Altogether new and much worn is a textile known as cachemire de soie, nearly allied to crepe de chine, but of a more decided weave. It is highly satisfactory for any style of frock that requires a light-weight silky material of dull finish. Its width is the same as the satin just described, its cost $2.50 the yard, and it gives a selection of all colors.

Crepe charmeuse is beyond doubt the most attractive material one can have for a handsome gown, but for its beauty one must pay considerable money, as it sells for $5.50 a yard. And even this price is a bargain, as earlier in the season it retailed not lower than seven dollars. This fabric, too, is nearly allied to crepe de chine, yet of so exquisitely heavy and kid-like a lustre that it deserves a name all to itself. It is impossible to imagine a material of greater inherent grace than this, and it does credit to a gown of the greatest importance. Considering that there is no wear out to charmeuse, it proves in the end not extravagant, even at its high price.

ZANANA SILK PETTICOAT

Any one who knows this delightful fabric, a shimmering thin silk of crepy texture, backed by flannel, will be interested in the beautiful short petticoats made up in it to take the place of the flannel underskirt. One presented in light blue, and mounted on a yoke of matching taffeta, is lined throughout in light-weight white china silk. At the bottom it is finished by a flounce of Zanana, scalloped and embroidered by hand. The waist band draws together by a silk string. Price $18.75.

FRILLED LINEN SHIRTWAISTS,

the quality the finest and sheerest, entirely made by hand, are the craze in Paris. All white is as popular as ever, but colored designs on linen, stripes, plaids and dots are also in high favor. There is hand tucking at the yokes, lengthwise to shoulder depth, and the plaited frills at the front are hemstitched by hand. Many are made with the new sleeve, which has a cross-tucked panel running from neck band down over the shoulder and all the way to the cuff. No two waists are exactly alike, each one being the perfection of daintiness and exquisite fineness. The prices are from $16.50 to $21.

HANDSOME RECEPTION TOILETS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 589

Seen on the Stage

BLANCHE BATES IN A NEW ROLE

A Strong play, surprisingly well put together when it is remembered that the author, William J. Hurlbut, has had no previous experience, is The Fighting Hope, which is established on a solid basis at the Stuyvesant Theatre, where it opened with Blanche Bates in the leading role. Aiming at the unfairness of public opinion as directed at methods of high finance, regardless of the persons involved, it shows that the public can be mistaken and that on occasions there are honorable men at the head of large financial institutions who are wrongfully accused of dishonest acts done by others.

In The Fighting Hope, Robert Granger, former cashier of The Gotham Trust Company, has been sent to prison for the overcertification of a $700,000 cheque. In his defense he has maintained that he acted on the direct order of the president, Burton Temple, and he goes to the penitentiary leaving the impress of his words on the public's mind. When the play opens, public opinion, reflected in the columns of the newspapers, accuses Temple of having made a scape-goat of Granger, and the bank president realizes that unless he can secure written proof of the ex-cashier's guilt he probably will be indicted.

Anna Granger, wife of the imprisoned man, who believes in the innocence of the father of her children, in her effort to find evidence of Temple's guilt, takes a position as his private secretary and is installed in his house as Miss Dale. For a month she searches in vain for something which will give her the information she seeks, and one October afternoon she finds—not what she is looking for, but a letter written by Granger stating that he will certify the checque for $100,000. She is stunned and before she realizes her act she has burned the one piece of evidence which can prove Burton Temple innocent of the charges and quash the indictment. She tells Burton, expecting severe treatment, but Burton loves her and his thought is only of her.

In the midst of this scene Granger, who is a trusty, enters the room. He has escaped from prison, but he leads Anna and Temple to believe that he has been pardoned. Mr. Howell Hansell makes much of this role—which is thankless, because Granger is such a despicable cur—and in an appeal to his wife she consents to go home with him for his own weak sake and for their children. At this moment, however, Marshfield Craven, legal adviser to Temple, arrives, and as Granger is secreted in an adjoining room he dictates a letter to a detective bureau terminating its services and mentioning a woman whom Granger has maintained with the income from his ill-gotten gains. This is the final straw, and Anna, after a violent scene, sends her husband outside, where he is shot by the prison authorities who have tracked him to Temple's house.

It does not sound as though it would make a very satisfactory play, but when it is seen, the reverse will be found to be true. And the principals are all so eminently capable that not a false note is struck. Miss Bates makes Anna Granger a lovable, devoted woman, unselfish and tireless in her endeavor to give her children a good name. She played with sure naturalness, and in her emotional scenes scaled to dramatic hights which few players could hope to touch. Charles Richman was admirable as Burton Temple, displaying the forceful characteristics of the "big" man of affairs and a love which was a great one when put to the test. John W. Cope seemed thoroughly the confidential adviser, Craven, and one never thought of him as a player. Loretta Wells, as Miss Mason, was worthy of association with her colleagues.

LORETTO WELLS AND BLANCHE BATES IN THE FIGHTING HOPE AT THE STUYVESANT THEATRE

THE CLEAN AND CLEVER COMEDY AT THE BIJOU

One of the cleverest, cleanest, most wholesome plays of the year is A Gentleman From Mississippi, which began at the Bijou Theatre, in late September, a career that is certain to be long, prosperous and popular. Now and then there comes out of the mass of dramatic material, offered here each season, something worth while, and this play by Harrison Rhodes and Thomas A. Wise seems to be one of those occasions. It was presented in a very modest manner at the snug little Bijou (which had not had a success in a long time), and people were scarcely prepared for what followed. Such a triumph as A Gentleman From Mississippi scored speaks all the more for its qualities, and they are plentiful. That Mr. Wise, one of the authors, playing the most important role, happens to inject additional excellencies into the performance, is further cause for favorable comment. In point of fact, he makes this southern Senator so lovable and so real that much of the time one forgets that it is a play at all. Mr. Douglas Fairbanks, who is a co-star with Mr. Wise, lends valuable assistance, and practically every member of the cast does likewise.

William H. Langdon, junior Senator from Mississippi, is a plain, outspoken, honest old man of the kind which is not increasing rapidly these days. He has been picked out, by his colleague and others of the strong-arm senatorial ring, as a mark to assist in putting through a bill selecting Altacoola as a southern naval station, a bit of work which is to yield several senators—and others—immense profits through the sale of previously acquired land to the government. Senator Langdon is put on the naval committee, and preparations are begun to swing him in the "way he should go." But a young newspaper man, Bud Haines, whose keenness and personality have so caught Senator Langdon's fancy at their first meeting that he is engaged as private secretary, proves a stumbling block. His experience with politics at Washington enables him to provide the Senator with ammunition with which the two rout the enemy completely.

DOUGLAS FAIRBANKS

Charles Norton, Representative from Mississippi, who is a tool of the trust which is backing the syndicate buying land in Altacoola, persuades the eldest daughter of Senator Langdon and his son to invest money with him in the "enterprise." That Randolph Langdon uses money he has raised on a mortgage for improving his father's plantation, and that his sister's $25,000 represents an estate left by her mother, makes no difference to Norton. He loves Miss Carolina—if such a man can love—but not so deeply that he fails to see the advantage which putting the Langdon money into Altacoola gives to those who are bringing pressure to bear on getting his vote for the bill.

THOMAS A. WISE

Mr. Fairbanks and Mr. Wise are co-stars in A Gentleman From Mississippi at the Bijou.

The explosion comes when Haines unearths the scheme, virtually but a few hours before the bill comes up in the Senate. There are good scenes between Senator Langdon and the two "crooked" Senators and between him and his erring children. There is cleverness in concealing the means of the manner in which the fine old Senator is to get himself out of the net into which he seems to have been drawn, without involving his family in scandal. But he does get out, and with honor, right at the moment when the problem appears hardest; and he does it so gracefully, and crushes his opponents so completely, that crafty Senator Peabody wrings his hand, calls him a good fighter and invites Senator Stevens to step with him into the water, which he proclaims fine.

From the rise of the curtain to its final fall there are but few dull moments. In the places of weak construction the strength of the characters comes to the rescue, for they are all faithfully true. There is interest in watching the progress of political graft, as it is shown in this play, and there is interest in the hearty, unsophisticated Senator and in his boyish secretary. W. J. Brady was dignified and impressive as Senator Peabody, and Hal De Forrest and Ernest Baxter, as Senator Stevens and Representative Norton, were natural in their parts. Lola May, as Hope Langdon, the Senator's younger daughter, who falls in love with Haines, was sweet and charming, and Harriet Worthington, though playing a young woman with fewer good points, made it real. Sue Van Doozer was capitally breezy and flirtatious as Mrs. Spangler, an elderly candidate for feminine senatorial honors, and Agnes De Lane and Karen Nielsen performed smaller parts

acceptably. Frederick Bock made much of a minor character part, Colonel Beverly Stoneman, and Harry Stubbs and Stanhope Wheatcroft did their parts well.

PERCY MACKAYE'S CHARMING COMEDY

THE very essence of springtime and mirth, love and laughter is delightfully portrayed in Mr. Mackaye's exquisite Mater, the dainty comedy now at the Savoy. From the first moment Mater (Isabelle Irving) steps upon the stage, joyous youth reigns supreme, for Mater is very young—infinitely younger than her preposterous grown-up twins—just a lovely, capricious, fluffy little yellow gosling of a woman. This heroine has a head full of whimsical fancies, fairy tales and practical, every-day philosophy, with an under current of worldly wisdom, to which she gives utterance in the most charmingly inconsequential fashion, but with a wealth of felicitous phrasing that delights the ear, even while provoking a laugh at the absurdity of the sentiment. In one of the prettiest of her speches she attempts to account for her serious-minded, eminently correct children by telling her daughter's admirer, "They are fairies out of Mother Goose. I was the goose. One lone, little, yellow-feather, sunny-weather goose, with a sky-blue pudule for a hand-glass. That was me!" The little goose is wooed by a "wonderful swan-dragon." "My dear, fancy it! I had never even seen a gander before. And now, in a glare of lightning—that wonderful swan-dragon! For his feathers in the dark were fiery scales; his crest was like purple iris; his eyes were far up and starry; and when he struck at the storm with his flashing beak the sky was all fire. Just a clap of thunder, and the hillside was far away. On his great black wings he bore me high over the world, and we lighted, at break of day, on the golden dome of a Capitol. Heigho, Mother Goose! Mother Goose! In the shadow of the golden dome she hatched two chicks, and—will you believe me?—all their goose-quills were ink-black!"

The story revolves about Mater's visionary young son Michael, a veritable Hamlet in politics and a candidate for an office where he hopes to put into practice the fine theories which he has propounded in a weighty volume called Common Sense and the Common Weal, a book fully appreciated by his sister Mary, who is a bespectacled young prig in petticoats and who entertains views of life similar to those of her brother. Michael is approached, through the telephone, by Cullen, a polished but "practical" politician with a proposition to contribute the sum of $4,000 for "legitimate" campaign expenses if he wants to insure his election. Michael denounces Cullen wildly and stalks from the room, leaving his mother to call him when the politician shall arrive. Of course Mater, who confesses to having "fixed" many difficult situations for the Senator, her late husband, does nothing of the sort, but proceeds to so entangle the Honorable Arthur Cullen in the gleam of her golden hair and the poetic nonsense of her fascinating conversation, while he is under the delusion that she is young Dean's sister and not his mother, that all talk of the campaign funds is successfully forced into the background and the Honorable Arthur kept dangling until the very hour the votes are counted.

Mater's resourcefulness in hiding her identity from Cullen and her "unscrupulous" machinations from Michael until his election is assured lead up to many pretty scenes between herself and Cullen and to several stormy ones between her and her son. Charles A. Stevenson made Cullen a very delightful type of worldly and practical but cultured politician, who quotes poetry and makes love to Mater in what ought to have been a wholly successful manner, but of that we cannot be sure. Frederick Lewis was the doleful Michael, and Helen Mackaye gave an excellent presentation of the precise daughter with a wholesome scorn for that "outlandish" little person, Mater. Both critical and public opinion seem divided by Mr. Mackaye's play. Those who like Mater are strong in its praise, but there are those who fail utterly to appreciate it.

MLLE. MISCHIEF

UNless all signs fail, Lulu Glaser has settled herself at the Lyric Theatre for an indefinite stay. She began it 28 September. No one can tell, at this distance, when it will end. Mlle. Mischief, the music by Carl M. Ziehrer, with some interpolations by Ned Wayburn, the book adapted by Sydney Rosenfield, from the German of Kraatz and Von Sterk, is a delight. It has sparkle, movement, tuneful music, bright lines, handsome sets and costumes and an unusually well balanced array of principals. And there are plenty of attractive looking young women, who sing, dance and walk about the stage. By long odds this is the best vehicle Miss Glaser has had in many years. Rosette (Miss Glaser), who is in love with a young artist, Andre Claire, has made a wager that she can spend twenty-four hours in barracks at Fremstadt. She whisks into Claire's studio, after an extended absence from him, and developments begin without further ado. To escape the fussy old aunt of the artist, Rosette hides in an adjoining room, and there changes from the garb of her sex to the attire which is always suitable to Miss Glaser — masculine. Rosette finds the wallet of Freddy Meline, a brainless youth, whose equally brainless and woman-crazy father has sent to Claire to learn painting. Sergeant Dubear suddenly appears on the scene in search of Freddy Meline, who has just been recruited for service, and almost before she knows it, Rosette is headed for the barracks, and the excitement is on. She is followed there by Claire—and every other character in the operetta—and there are no dull moments. Rosette, in her citizen's clothes, is speedily seized upon by Colonel Romber and the men of the regiment as a possible victim; a cadet who must be hardened to fulfill the duties ahead. He must have baths—hot baths, cold baths, cold baths, hot baths. Plenty of baths and plenty of scrubbing to condition the new recruit. It would be hard enough if Rosette were a man, as the treatment accorded Claire by Sergeant Dubear a little later on proves; but here is a dilemma. Of course it is happily solved by Rosette's revealing her sex to Lieut. Berner, to whom she lies with even face, to the effect that she is the wealthy Meline's daughter, but that her sex has had to remain a secret to save her father's fortune. The rest is simple, so far as escaping baths is concerned, and the usual happy ending comes, after much incident, misunderstanding and all that.

LULU GLASER
Who is playing in Mlle. Mischief at the Lyric

Miss Glaser has a personality which fairly reaches over the footlights and takes hold of her audience. She seems to enjoy her work and to have the faculty of making her hearers do the same. The same vivaciousness and vein of comedy which have made her so popular were in evidence on her opening night. If she only would not pull down the skirt of her coat quite so often in the effort to more completely cover herself, there would be little else to criticise. Robert Dempster was a good-looking Claire, and he carried his "bath scene" with the sergeant with considerable humor. Alexander Clark played the elder Meline, infatuated with Rosette, with true artistic touch, and his skill in not overdoing it warrants praise. He was genuinely comical, and on the one occasion when the chance offered, he danced well. Roy Atwell's playing of Freddy Meline was a feature of an exceptionally good performance. Ordinarily done the role would have been ruined, not to speak of the operetta, but as Mr. Atwell did it, Freddy Meline will be remembered with pleasure. Frank Farrington's free and easy, rough Sergeant Dubear was capital—even through the washing scene with Claire. W. T. Carleton made a soldierly Lieut. Berner, and he sang one of the best songs in the performance, I'll Forget to Remember the Rest. Gertrude Darrell, who made her first appearance on the stage at the opening of Mlle. Mischief, is given a good song, Le Coeur de Ninon, but she does not sing it as well as she should, for her voice is naturally fine. Undoubtedly she was very nervous, but she will do well to avoid forcing her tone and to cultivate repose, when she will not sing out of tune.

MAXINE ELLIOTT AND ERIC MATURIN IN MYSELF—BETTINA AT DALY'S THEATRE

A NEW MUSICAL PRODUCTION AT THE CASINO

MArcelle, in which Louise Gunning was brought forward at the Casino Theatre 1 Oct., after an enforced delay, started off with less spirit and swing than Mlle. Mischief. When Miss Gunning finally did get on—after seven numbers—she was under a handicap, and not until her last solo did she get her audience up to a point of enthusiasm. Marcelle is entertaining, musically interesting and an excellent production, but it can be vastly improved by introducing the prima donna earlier in the evening and in putting her more showy song where it will be most effective.

This musical play presents no new idea, but it does offer some catchy music, costumes which are beautiful in color and in design, and a very attractive number of show girls. It is deserving of praise for Elsa Ryan, who delighted her audience, and for a delicious bit of comedy between George Boniface, Jr., and Jess Dandy, in which each surreptitiously empties glass after glass of punch into the brimming bowl, in a joint endeavor to get the other intoxicated—for a purpose. Mr. Luders has written some effective numbers, and he is always tuneful, but there is quite a similarity in rhythm and general suggestiveness between his Kalamazoo—a splendid song with a fine swing—and Rosie, which was sung with great success by Fay Templeton when she was with Weber & Fields some seven years ago. Mr. Pixley has provided a fair book, but it is not more than that. Jess Dandy is loaded with troubles as Baron Von Berghof, who must give up his estates to his nephew unless he is blessed with a son on or before a certain date. He neglects the rather important matter of arranging to get someone whom he can pass off as such until the day when his nephew, Lieut. Karl Von Berghof, sends his lawyer, Klug, to arrange for the turning over of the property. The Baron tells Klug, who is played with droll humor by Mr. Boniface, that he has a son who is nineteen years old, and that he will be at Castle Berghof that day. Dumm, cellar-master of the castle, is sent to the train to find and bring back some person who can be palmed off as the heir to the Berghof estates, but the stupid Dumm returns with Marcelle, and matters become more complicated than before. However, Karl is leniently disposed toward his uncle and visibly impressed with Marcelle, who is introduced as the Baron's daughter. As might be guessed, they make each other happy ever after. Meanwhile, Marcelle dons the uniform sent by the Schwindle Corps, Castle Berghof's military, and as the supposed Otto Berghof proceeds to involve herself in a duel, from which Lieut. Karl extricates her in the nick of time.

Miss Gunning worked conscientiously and hard, and spared no personal effort in behalf of her audience. She wore stunning costumes and sang with spirit and dash. Miss Ryan's daintiness and her artistic singing of the several songs allotted to her caught popular fancy, and she installed herself firmly in her audience's good graces. Jess Dandy is not as clever in his role as Sam Bernard would be, and his heavy methods did not place him in the best light possible. Lawrence Wheat, as Bud Wilson, "an innocent abroad," hailing from far-away Kalamazoo (Michigan), made a clean-cut, fresh-looking young American, and in the duets with Miss Ryan he performed creditably. Herbert Cawthorn and Henry Norman, in the parts of Herr Schwindle, burgomaster of Berghof, and Dumm, were satisfactory, while Frank Rushworth looked well as Lieut. Karl Von Berghof, and sang with his accustomed ease. Leona Anderson and Nettie Black were in the cast.

SMART FASHIONS for LIMITED INCOMES

[Note.—The names of any shops, cleaning or dyeing establishments, milliners, dressmakers, etc., mentioned under this heading will be furnished on application. Inquiries should be accompanied by a stamped and addressed envelope for reply.]

CLEVER SUGGESTIONS FOR REMODELING GOWNS AND FURS

At first glance it would seem that present-day fashions offer small chance for the successful remodeling of last year's gowns, and the woman of limited income who must utilize left-overs begins to feel discouraged. But as a matter of fact there is no end to the ideas for making over to be culled from the very latest models, and almost any frock, however hopeless, can be brought into shape. Take for instance the girdle arrangement which we are illustrating in the first sketch. How beautifully it can be utilized to give an old-fashioned skirt the proper high-waisted effect, or to cover it at the top if worn and shiny. I shall describe the gown to you as it is presented by one of the great Paris houses, as there may be points aside from the girdle that will interest you. The material is one of the popular striped serges, a very dark mixture of bluish purple and black, so that there is but little contrast, the stripes being about two inches wide. The black moiré girdle can be either separate or attached to the skirt, and is equally effective with a plain circular skirt or with a plaited or gathered model. If a skirt of the latter description is done over after this idea, however, it should be attached to the edge of the girdle, and the material cut away beneath it, to avoid too great bulk at the hips. The two long front tabs falling to the knees in apron effect are quaint and original. The middle front of the skirt opens over a silk panel three or four inches wide. Note especially the arrangement of the sash and bow in the back. The bow is placed very low on the girdle, and tacked flat, so that it does not stand out at all. The sash ends are finished attractively, each one having an oval loop, the edges gathered on a cable cord. Across the top of the loop there is a tight knot of the silk. These ends are heavily weighted to hang close in against the skirt instead of flaring and fluttering as the wearer moves. The waist of the gown can also be applied to making over, as its materials match only the girdle, but reproduce the color of the skirt, giving the effect of an entire frock. Therefore if you have a skirt that is perfectly good, and of handsome enough material to warrant the trouble, you can make it over by this model into a stunning frock. The waist is entirely separate from the girdle, but its front plastron of moiré braided in soutache is laid into soft folds just above the bodice, so that it appears to be in one with it. This plastron carries well up over the bust and opens just under the throat, showing a thin yoke of fine grenadine, matching the purple of the skirt, and having embroidered coin spots in self-tone. The sleeves are also of the grenadine, scrolled in soutache, and both sleeves and yoke are lined in white mousseline. Any combination of color, depending upon the skirt you wish to revise, can be worked out in this way with success.

Of rough gray serge and black satin. This model may readily be remade from a plain circular skirt.

A new French model which offers several suggestions for successfully remodeling a last season's frock.

REMODELING A CIRCULAR SKIRT

If a circular skirt is altered after the second illustration, it is brought well up to date and with little trouble. If it is seamed at the exact middle front, the panel can be inserted there just as well as a little to the left, as in the drawing. The width of the slit at the top should be about two inches, widening to seven or eight at the bottom. Leave a generous free edge of the material on either side. Make genuine button holes to fasten over buttons attached to the panel beneath. The sash should be of soft chiffon satin, tacked as low as the knees, where it is knotted and hangs loose, with heavy self-tone silk fringe as finish. This frock as shown is in a coarse-grained grey serge, rather rough finish and with a diagonal grain. The panel, sash and buttons are of black satin. Such a touch gives distinction to a circular skirt and improves its appearance vastly, as a perfectly plain skirt now looks a trifle passe when everything is either draped or garlanded with a sash of some sort.

FETCHING DRAPERY FOR EVENING GOWN

Any evening gown of simple lines may be done over by sketch No. 3 into a very bewitching costume, for the arrangement of the drapery is extremely graceful and entirely out of the common, yet simple enough to be copied either by one's self or by a capable seamstress. The material of the gown itself is an hydrangea pink supple satin. The skirt is opened to above the knee over a self-tone, soft satin petticoat. Covering this underskirt is a full flounce of fine cream lace, embroidered in gold at its edge. The skirt carries up above the belt, folding a bit just at the front waist line. The satin is laid over the bust quite full and caught by a large cut-jet button. Cream net forms the upper portion. And now for the main point of interest to us in this frock. The scarf is of fine black silk net, with an inch-wide band of gold ribbon on one edge, and heavy gold cords and tassels on its lower ends. Over the left shoulder this is laid in a deep cape, caught in by one of the jet ornaments on the shoulder blade. Below this, three-quarters of the way down the skirt it crosses, being tacked together loosely, hood fashion, and it then climbs up again over the right shoulder. The crossing in the back brings the gilt ribbon, of course, on the inner instead of the outer side, and it follows the line of the neck down to the bust, leaving a free edge of the net to hang. Not only is this lovely for a particular gown, but it is a splendid idea for a smart little Empire wrap, for use with a variety of frocks. It could be made of net lined in chiffon for this purpose, of thin satin, of chiffon cloth or silk voile. Its lines are grace itself.

SEPARATE WAIST FOR VELVET SKIRT

This may sound somewhat patchy, but it is far from being so, as the idea is now exploited in one of the handsomest French models of the winter. The skirt is plain and very long, without trimming of any sort. The waist is mounted on a black satin lining, over which is a veiling of black mousseline de soie. The material of the waist itself is a round meshed gold net over a black silk net of the same description. To make a costume of these materials with the skirt, velvet is introduced on the sleeves and in large buttons embroidered in gold. A straight velvet girdle with fancy oval gold buttons finishes the waist. Almost any attractive style of waist may be carried out after this fashion to provide a full costume, if one wishes a method of utilizing a separate velvet skirt effectively. The shops are full of lovely silver and gold nets, in fancy and plain weaves, which are fascinating for such purposes, and not expensive for what they are.

TO BRING FUR SCARFS UP TO DATE

The little fur cravats and short neck scarfs that have been in vogue for the past year or two lend themselves splendidly to new ideas. All that is necessary to make them fashionable is to add an upright ruching on the top edge. For constant use let this be of plaited louisine or thin satin ribbon; two rows are enough. For afternoon wear fur is lovely with a quantity of black and white tulle ruching, the white nearest the face, of course. Add a splashing bow of ribbon at the back or left side, whichever is most becoming, and one has a most fascinating bit of winter neckwear.

MUFFS

that are worn at the edges appear quite new and fresh if plaitings are used to trim the openings. This is one of the best methods of hiding rubbed places, and the trimming is now so fashionable that it does not proclaim itself as a renovating trick.

WHISPERS

TO THE GIRL WITH NOTHING A YEAR

The newest note in evening dresses is to drape the light-colored sheath with dark silk voiles and chiffon—disclosing the silk on sides and at the hem.

Net with sometimes a little lace applied has almost supplanted the all-lace yokes and collars.

Beaver hats of becoming shape are a boon to the girl who must be her own milliner. Beaver is so elegant in itself that the simplest trimming arrangement suffices—a stunning bow of one of the handsome new soft ribbons, or a wreath of exquisite silk and velvet flowers.

Showing how a simple evening gown may be made into a thing of beauty and in the latest mode by a graceful arrangement of scarf drapery.

DESCRIPTIONS OF PATTERNS

NO. 1366. Princess gown of Worumbo broadcloth, trimmed with bands of velvet and cloth-covered buttons, with a panel of the cloth in front and back. The vest effect is of velvet braided in silk soutache, the color of the cloth. The chemisette is made of tucked malinette. The materials required to make this model in medium size are 5 yards of cloth, 54 inches wide; ½ yard of tucked malinette, 40 inches wide; 1¼ yards of velvet and 26 buttons. The pattern is in nine pieces.

No. 1367. Directoire gown of peau de soie, with a panel in front and back, trimmed with two rows of buttons, extending from the shoulder to below the hips. The sleeve is of the same material closely gathered about the arm and trimmed with a frill of the peau de soie and a row of buttons. The yoke is of closely tucked net, and a ruffle of the net finishes the cuff.

Price $1 for each Gown
Sizes 34 to 40 bust

NEW MODEL GOWNS

Showing the long narrow skirts, the new tight sleeves and the graceful lines of a draped skirt.

The shoulder pieces are made of Irish crochet lace, and the girdle is of a darker tone of satin, with covered buttons of the same. The pieces of the bodice, under the sleeve, are of the peau de soie, laid in deep horizontal plaits. The materials required to make this model in medium size are 14 yards of peau de soie, 24 inches wide; ¾ yard of tucked net, 4 yards of white taffeta silk for waist lining, 22 inches wide, and 11 dozen buttons. The pattern, including waist lining, is in nineteen pieces.

No. 1368. Afternoon gown, with a separate bodice of Worumbo broadcloth having a short-waisted effect, graduated higher in back. The skirt has a tunic, and the underskirt is attached to a silk drop skirt. The waist, sleeves, and skirt are trimmed with figures of velvet and silk embroidery in two tones, and the girdle is formed of the velvet and embroidery. The yoke is of white all-over lace and is edged with velvet, cut in a pattern and embroidered. The materials required to make this model in medium size are 5¼ yards of broadcloth, 50 inches wide; 8 yards of silk for the drop skirt and waist lining, 22 inches wide; ½ yard of all-over lace, 1 yard of velvet. The pattern for the dress is eight pieces, for the lining (waist and skirt) is eight pieces. A pattern of the embroidery design may be purchased through Vogue for one dollar.

CUT TO ORDER PATTERNS

Note: We cut patterns to order of any fashion published in Vogue at the following prices:

SKIRTS.—
In belt measure from 20 to 32 inches
without foundation $2.50
with foundation 3.00

BODICES AND SHORT JACKETS.—
In bust measure from 32 to 46
without sleeve $1.50
with sleeve 2.00

SOCIETY

(Continued from page 590.)

Gladys Ingalls, Miss Helen Y. Judson, Miss Betty Collamore, Mrs. Alfred F. Cortis, Miss Frances Stotesbury, Mrs. William C. Denny, Mrs. Robert A. Black, Mrs. Stuart Duncan, Miss Betty Stoddard, Mrs. Frederick Edey, Mrs. Tyler Fields, Miss Charlotte Delafield, Miss Ruth Harrison, Mrs. S. S. Shaffer, Miss Josephine Patten, Miss Helen Patten, Mrs. C. H. Dolan, Mrs. W. L. James, Mrs. Thomas K. Laughlin, Mrs. George Eustis and Mrs. Josiah L. Blackwell.

Late Arrivals.—Mrs. Alfred E. Norris, Mr. and Mrs. Clarence H. Dolan, Mr. S. S. Cline, the Misses Josephine and Helen Patten, Mrs. Ernesto G. Fabbri, Mrs. William Jay, Mrs. Elliott F. Shepard, Mr. Robert J. Allyn, Mr. H. Wallers, Mrs. Ezra C. Fitch, Mrs. Oscar Woodward, Mrs. W. M. Kingsland, Mrs. Alfred Costello, Miss Jessie Costello, Mr. Dillwyn P. Starr, Miss Elizabeth C. Starr, Miss J. D. Wilson, Mr. H. G. Day, Mr. and Mrs. B. B. Kirkland, Solicitor General Henry M. Hoyt, Mrs. Hoyt and Miss Hoyt, Mrs. T. De Witt Talmage, Miss Rebecca Collier, Mrs. Lewis L. Delafield, the Misses Charlotte and Emily Delafield, Mr. and Mrs. George H. Potts, Mr. Charles E. Inman, Mr. and Mrs. E. E. Jackson, Mr. and Mrs. Henry Seligman and Mr. Robert Glendenning.

LENOX

Berkshire Hunt.—Mr. and Mrs. Richard C. Dixey were hosts for the Berkshire Hunt breakfast at Tanglewood on Saturday, 10 Oct. Among those riding were Mr. David T. Dana, Master of the Hounds, and Mrs. David T. Dana, Miss Heloise Meyer, Mr. Harold Sidway, Mr. George Turnure, Mr. Herbert Shaw, Miss Vera Bloodgood, Mr. Frederick Bull and Mr. Franklin Dabney, of Dixondale, Va. Mr. Somerville was huntsman.

Dixey.—Mr. and Mrs. Richard C. Dixey gave a dinner at Tanglewood on Tuesday, 6 Oct., in honor of their house guests, Lady Sutton, Mr. Astley and Mrs. Walter Berkham, of England.

Pollock.—Mrs. William Pollock entertained at dinner on 8 Oct. at Holmesdale. Her guests included Lady Sutton, Mr. Hubert Astley, Mr. and Mrs. Richard C. Dixey, Mrs. Walter Boreham, Mrs. Hunt Slater, Prince Windisch Graetz, Secretary of the Austro-Hungary Embassy, Mr. Alfred E. Gallatin, Secretary of the Interior; Mrs. Garfield, of Washington, and Dr. and Mrs. George F. Isham.

WASHINGTON

Austrian Embassy. — The Ambassador from Austria, Baron Hengelmüller, arrived at Washington on 7 Oct., and left for Lenox to join the Baroness Hengelmüller and their little daughter, who purpose remaining in the Berkshires through October.

Chinese Embassy.—The Chinese Government has leased the residence of Mrs. D. P. Morgan on Scott Circle for the housing of their special embassy coming to Washington 1 Dec. This distinguished body of Orientals will be headed by Tang Shoa Ti, a personal representative of the Emperor, and attended by a large staff of secretaries and attachés.

French Embassy.—The French Ambassador and Mme. Jusserand have returned to Washington from Europe, accompanied by the naval attaché and Mme. De Blanpré. Mr. Henri des Portes de la Fosse, Chargé d'Affaires, and Major Fournier, military attaché of the French Embassy have sailed for France.

German Embassy.—Count Herman von Hatzfeldt-Wildenburg, the retiring German counsellor, and Mr. Von Prittwitz und Gaffron, German attaché, are temporarily living at the Arlington.

Italian Embassy.—The Italian Ambassador and Baroness Mayor des Planches have returned to Washington from Manchester-by-the-Sea, and have opened the embassy for the season. Signor Roberto Centaro, Italian second secretary, and Signor Giuliano Cora, Italian attaché, have also reached Washington for the winter.

Russian Embassy. — Prince Nicholas Koudacheff, chamberlain to the Emperor and first secretary of the Russian Embassy here, has returned from Europe. Baron Stael de Holstein, Russian second secretary, has also returned to the capital from an extended hunting trip in Canada.

Roosevelt.—President and Mrs. Theodore Roosevelt gave the first of a series of afternoon musicales on Thursday, 8 Oct. Miss Roosevelt assisted in receiving.

WASHINGTON HORSE SHOW

The first annual exhibition of the Washington Horse Show was opened at the Washington Jockey Club grounds, Bennings, on 12 Oct. continuing to the 17th, with a racing programme after the horse show each day.

WHIPPANY RIVER CLUB RACES

The Whippany River Club, of Morristown, N. J., held a race meeting, under the rules of the National Hunt and Steeplechase Association, on the club track, for hunters and ponies, on Saturday, 10 Oct. Sixty entries were made.

EXHIBITIONS NOW ON

New York. Astor Library. Illustrations of architectural ornaments by sculptors of Prague, and colored reproductions of Russian embroidery.

Lenox Library. Danish etchings from Dr. Alexander Hellrung's collection.

Cottier's. Specially selected paintings.

Ehrich's. Early American art.

Macbeth's. Paintings by American artists.

Montross'. Selected paintings by American artists.

Scott & Fowles'. Modern Dutch paintings.

Tooth & Sons'. Selected paintings by Dutch and Barbizon artists.

Keppel's. Etchings by Piranesi.

Pittsburgh. Carnegie Institute. A summer loan exhibition of paintings. Until 30 Oct.

Washington. Congressional Library. Etching by French artists of the nineteenth century; and collection of Arundel prints.

Worcester. Art Museum. Oil and water color paintings by Ruel Crompton Tuttle. Until 18 Oct.

EXHIBITIONS TO COME

New York. American Fine Arts Society. Nineteenth Annual of the New York Water Color Club. From 31 Oct. to 22 Nov.

Buffalo. Albright Art Gallery. Paintings by George Glenn Newell. During November.

Chicago. Art Institute. Twenty-first Annual of American Oil Paintings and Sculpture. During October.

Art Institute. Annual of the Atlan Club, 17 Nov. to 2 Dec., and Arts and Crafts Society, 8 to 22 Dec.

Philadelphia. Pennsylvania Academy of the Fine Arts. Seventh Annual of the Pennsylvania Society of Miniature Painters. From 17 Oct. to 9 Nov.

Art Club. Nineteenth Annual of Oil Paintings and Sculpture. 16 Nov. to 26 Dec. Exhibits received 4, 5, and 6 Nov.

Washington. Corcoran Art Gallery. Second contemporary exhibition of American oil paintings. 7 Dec. to 17 Jan. Exhibits received to 14 Nov.

GOSSIP

THe St. Louis Museum of Fine Arts has recently acquired from Mr. Frederick S. Church one of his latest and most characteristic paintings. It is a large picture representing Una and the Lion, Una being seated by the side of the lion in whose mane she has fastened a rose.

An interesting and remarkable series of frescoes depicting the early days of California has just been completed by Mr. Max Friederang for General Harrison Grey Otis's house at Los Angeles, California. The frieze, which is known as the Bivouac Frieze, is painted directly on damp plaster, as the frescoes of the Middle Ages were done, instead of on canvas, as is the usual modern method. Mr. Friederang has studied in Rome and Italy for years, making the study of mural paintings by the old masters his special work, and it is said that the colors he employs have all the brilliancy of the old frescoes. There are thirteen panels in the series, measuring in all about one hundred feet. They start with the departure of the emigrants from their homes in the East, and show their progress across the plains, over the Rocky Mountain passes, etc., to their arrival at the mining camp in California. The other panels show hunting and fishing, a fight with the Indians, a round-up of wild steers and more recent California scenes.

It is announced that the American Institute of Architects will hold its annual meeting in Washington from 15 to 17 December.

Among the many notable pictures that are to be shown for the first time at the exhibition of contemporary American paintings to be held at the Corcoran Art Gallery, in Washington, during December and January, is Gari Melcher's recent portrait of President Roosevelt, painted for Mr. Charles L. Freer's private collection, which will, at his death, go to the National Gallery in Washington.

During the summer Mr. William J. Evans has added several pictures to the collection of American paintings he has presented to the nation. Among them are a portrait of Henry B. Fuller, when a boy, painted by his father, George Fuller; a decorative figure painting—Europa Sybil—by Hugo Ballin, and Old Church at Montreuil Sur Mer, by Henry Golden Dearth.

It is reported that two fine paintings by Rembrandt have recently been discovered in private collections in Germany. One is a portrait of the artist's mother reading a book, and the other the baptism of Queen Candace by the Apostle Philip.

GOSSIP

WIth the recent arrivals in New York of Giulio Gatti-Cassaza, associated with Andreas Dippel in the management of the Metropolitan Opera House, and Alfred Hertz and Francesco Spetrino, two of the conductors, added impetus is imparted to final preliminaries of the season, which opens next month. Mr. Hertz is well enough known to require no special introduction, but Spetrino is a newcomer. He will share the conducting of the French and Italian operas with Arturo Toscanini, and from all accounts his work should be of high standard. For the last five years Spetrino has conducted the principal French and Italian works at the Imperial Opera House, Vienna. His first appearance here will be on 14 November, when he conducts Faust, at the Academy of Music, in Brooklyn.

Mr. Hertz brought with him the material for Tiefland, the first operatic novelty of the Metropolitan season, and already orchestral rehearsals have been begun. The new German chorus, consisting of ninety men and women, arrived 7 October, and are now hard at work under the direction of Hans Stiner, who has been rehearsing them in Berlin for four weeks. Mr. Hertz imparted the interesting information that this year's Metropolitan orchestra will consist of 130 players, and that it will be the largest operatic orchestra in the world.

Walter Damrosch is at work with the first rehearsals of the New York Symphony Orchestra, which will give its opening New York concert Sunday afternoon, 1 November, in Carnegie Hall. The orchestra left 12 October for a brief concert tour through Pennsylvania, and including the cities of Cincinnati, Detroit, Saginaw and Rochester. Mr. Damrosch announces that but few changes have been made in the personnel of the orchestra, the exceptions being the second flute and the second trumpet. David Mannes continues as concert-meister.

Cable dispatches announce the successful début of an American soprano Alys Lorraine, at the Royal Opera House at The Hague, as Marguerite in Faust. Immediately after the performance, which took place 5 October, she was offered a two years' contract. Miss Lorraine is a resident of Quincy (Illinois), and has spent the last six years in Europe studying under some of the most celebrated masters. She was a pupil of Tamagno, the great tenor, and later went to Paris, where she was under the instruction of Mme. Marchesi and Jean De Reszke. Miss Lorraine's first conspicuous success was at Monte Carlo.

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Note.—This is the second series of Skat articles by Mrs. Elizabeth Wager-Smith, published in Vogue. These articles are for advanced players and Vogue invites correspondence and criticism. Should the interest of our readers warrant it, we shall open our columns to a Skat contest and shall present handsome prizes to the holders of the highest number of correct solutions.

By Elizabeth Wager-Smith, Author of "A Primer of Skat"

NINETEENTH PAPER

CONTRA AND RE-CONTRA

THE Contra and Re-Contra are recent additions to Skat, answering to doubling and re-doubling in Bridge. As they are not universally played, it should be decided before commencing a game whether they are to be permitted.

When Player has announced his game, if an opponent feels assured he can defeat him, he announces "Contra!" If it is any game in which the Skat cards are not used, this announcement should be made before a card is led, but it is permitted after a card is led, provided the second card has not been played. If it is a game in which the Skat cards are used, the "Contra" announcement is not in order until the discards to the Skat have been made; and if Player foresees he will suffer defeat, he may announce "I resign" (Paper 16), placing his cards on the table instead of discarding, thus barring out the "Contra."

In Contra, if Player wins, he scores twice the value of the ga plus, and the opponent who announced "Contra" scores the single value of the game, minus. If Player loses, he scores twice the value of the game, minus, and the announcing Contra opponent scores the single value of the game, plus.

If however, Player deems it possible to win his game, he announces "Re-Contra." If, then, he wins, he scores three times the value of the game, plus; and the announcing opponent scores twice the original value of the game, minus. But, if Player loses his game, he scores three times the value of the game, minus; and the announcing-Contra player scores twice the value of the game, plus.

Although the partners play together for the defeat of Player, as in the other games, only the announcing opponent scores, whether a winner or a loser, as he alone assumes the responsibility of announcing the Contra.

In a deal V. held: Jack clubs; Jack, hearts; Ace, 10, King, Queen, 9, 8, 7 spades; Ace hearts.

M.: King, Queen, 9 clubs; 9, 8, 7 hearts; King, Queen, 8, 7 diamonds.

H.: Jack spades; Jack diamonds; Ace, 10 clubs; 10, King, Queen hearts; Ace, 10, 9 diamonds.

In Skat: 8, 7 clubs.

V. secures the bid and names "Grando, with a Declared Schneider," as the game. H., with a Grando holding in his cards, is assured he can win, and announces "Contra." V., with the best and another matador, and his strength massed in one suit, can draw one matador, force another with his spade suit, and have two re-entries (the remaining matador and Ace hearts). He therefore responds "Re-Contra!"

The lead is with Player, and he easily wins his game with its increased value. Neither V. nor H. had the conventional holding for a Grando, but V.'s was a certain win, nevertheless.

V., **Jack clubs**; M., 7 hearts; H., Jack diamonds=4 for P.

V., **Ace spades**; M., 8 hearts; H., 9 diamonds=15 for P.

V., 10 spades; M., King diamonds; H., **Jack spades**=16 for O.

H. does not trump the first spade trick, as M., not realizing the spade situation, has not swarmed. On the second spade trick, M. swarms King diamonds. H. trumps and leads Ace clubs, which V. trumping with the last matador has every other trick assured. Had H. refused to trump spades, V. would have continued to lead them to the end. His Ace hearts with M.'s swarm of a King would have been the only count for the opponents. The long unbroken suit was a winning hand.

"With 1," game 1, Schneider 1, Declared Schneider 1=4×20=80. As Re-Contra was declared, and won by Player, he scores 3 times the value of the game, 80×3=240 plus; and H., as the Contra announcer, who lost, is scored 2 times the value, 80×2 =160 minus. M. neither wins nor loses.

Had M. known the value of the Skat, he could have bid to 30 on a Gucki Nullo Ouvert. As V. could bid to 80, M. would not have secured the bid, though it would have been a sure game, if played. After discarding King, Queen diamonds, it would have been a Revolution hand, though not permitted, as the Skat cards were used. Had Revolution been announced, it would have lost, on the fourth lead of diamonds.

In another deal V. held: Jack diamonds; 10, King, Queen, 8 clubs; 10, King, Queen, 9 spades; Queen hearts.

M.: Jack spades; Jack hearts; 7 clubs; 7 spades; Ace, 10, King, 9, 8 hearts; 10 diamonds.

H.: Jack clubs; Ace, 9 clubs; Ace, 7 spades; Ace, King, 9, 8, 7 diamonds.

In Skat: 7 hearts; Queen diamonds.

H., having 8 in Jacks, trumps and suit Aces, makes the trump a Solo diamond. M., seeing possibilities in the black suits, announces "Contra!" Player responds "Re-Contra!" and V. leads King spades.

V., King spades; M., 8 spades; H., 7 spades=4 for O.

H., hastening to rid his hand of a useless card, and holding up the Ace to catch the 10, fails to observe the significance of the 8 spades played by Mittelhand. On his partner's trick he played his highest of the suit, an 8, and thus has no more of the suit, and can trump the second round of spades. This one play of H. loses him the game. The play thus proceeds.

V., 10 spades; M., **10 diamonds**; H., Ace spades=35 for O.

V., Queen hearts; M., **King hearts**; H., 9 clubs=42 for O.

Failing to profit by his previous mistake, he again discards, expecting to catch Ace and 10 hearts by ruffing on subsequent rounds. M., finding his partner with a singleton heart, leads through Player, to give V. an over-trump, a discard, or a swarm.

V., **Jack diamonds**; M., 10 hearts; H., 9 diamonds=54 for O.

As Opponents need but 6 more points, it is impossible for H. to win his game. M., having announced "Contra," has resources at command.

V., King clubs; M., 7 clubs; H., **Ace clubs**=15 for P.

V., 9 spades; M., Jack hearts; H., **Jack clubs**=19 for P.

V., 10 clubs; M., **Jack spades**; H., 7 diamonds=66 for O.

Player is defeated, though the remaining tricks are his. "With 1," game 1=2. Solo diamond, 9×2=18. As loser of Re-Contra, he is minus 3 times the value of the game, 18×3=54. M., as Contra announcer, is plus twice the value, 18×2=36.

Had P. on first trick played as below, he could have won.

V., King spades; M., 8 spades; H., **Ace spades**=15 for P.

V., Jack diamonds; M., Jack hearts; H., Jack clubs=21 for P.

V., 10 clubs; M., **10 diamonds**; H., 7 diamonds=20 for O.

V., 10 spades; M., **Jack spades**; H., 8 diamonds=32 for O.

V., Queen hearts; M., King hearts; H., **King diamonds**=32 for P.

V., **Queen spades**; M., 10 hearts; H., 7 spades=45 for O.

V., **Queen clubs**; M., 7 clubs; H., 9 clubs=48 for O.

V., 9 spades; M., 9 hearts; H., **9 diamonds**=32 for P.

V., 8 clubs; M., 8 hearts; H., **Ace diamonds**=43 for P.

V., King clubs; M., Ace hearts; H., **Ace clubs**=69 for P.

In Skat 3=72 for P.

Player winning a Re-Contra is scored plus 3 times the value of his game.

H. scores plus 54; M. scores minus 36.

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PORTRAIT PAINTERS OF TO-DAY

LOUISE LYONS HEUSTIS

THIS clever young artist, who has already made a name for herself in critical New York, is a native of Mobile, Alabama, her mother, Miss Lyons of South Carolina, having been a noted beauty of her day. The daughter, however, did not care for a purely social life, and at an early age showed decided artistic talent, so she came north to study, and entered first the Philadelphia Life School, then headed for New York and attended the Art Students' League. A pupil of William M. Chase, one of her cherished possessions is a full length figure painting by that artist, showing a graceful, red-haired girl, full length and life size, draped in a flowered blue kimona, which was offered by the artist as a prize to his class while Miss Heustis was a member, and which she won. Then the girl went to Paris for further study, and won three consecutive "firsts" under Bouguereau. It is to Lasar, however, that she feels she owes most in Paris.

Like most young artists before they fully establish themselves, after taking a studio in New York, and while waiting for sitters for the portraits she hoped to paint, Miss Heustis found it necessary to turn her attention to some other line of art, and she accordingly made a number of illustrations for various periodical and book publishers. Among her work at this period were the illustrations for a de luxe edition of St. Elmo, that novel so popular at one time, written by the southern author, Augusta Evans. But soon success came to her in her chosen line of ork to such an extent that illustration has now been for some years wholly a thing of the past.

Among some of the well-known people whose portraits she has painted are Mrs. Russel Soley, Mrs. Wesley Barker, Mrs. William H. Draper, the three children of Mr. and Mrs. James Livingstone, Mr. Henry F. Dimock, whose wife was a sister of the late William C. Whitney; Mr. Henry T. Finker and his son, Mr. and Mrs. Nathaniel Reynal, and one of Miss Antoinette Hewitt, which is reproduced on page 595 in this issue of Vogue. A portrait of the young singer, Myron Whitney, painted two years ago, was much admired, as was a three-quarter length of a talented young French sculptor, only just beginning to attract attention, M. De Follet, which was shown at the latest exhibition of the Society of American Artists. Other interesting canvases are of General S. B. M. Young, Lieutenant General of the United States Army, and a number of well-known society men in hunting clothes. In fact this latter subject has become almost a specialty with Miss Heustis, not from any choice of hers, but simply through the fact that having received an order to paint one man in a pink coat, her portrait was such a success that numerous other persons ordered similar portraits. The artist is also remarkably successful with children's portraits, and she has finished a charming one of Gibbes Mansfield, the attractive little son of the late Richard Mansfield. A recently completed canvas is a life-size portrait of her sister, a pretty brunette, in a pink evening gown, seated at the piano, an appropriate pose, since the sister sings and plays her own accompaniments.

The work of Miss Huestis is broad and vigorous in style, and she shows a fondness for shadows and rather dark-toned backgrounds. Although a frequent exhibitor, she is not a member of any of the art societies of this city.

LOUISE LYONS HEUSTIS

CONCERNING ANIMALS

[Note.—Communications concerning animals or birds and all phases of their protection, to be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

FIRST ANTI-VIVISECTION MEETING OF THE SEASON

THE New York Anti-Vivisection Society held its first meeting of this year at the Waldorf-Astoria on 6 October, when plans for the organization of the winter's work were discussed. An important event for the Society in the near future is to be a benefit concert on 8 November, in which Emma Eames will appear. This should net the association a goodly sum. Two lines of activity are suggested; first, to visit the candidates for election to the State Legislature in order to get a declaration of their views and intentions in regard to vivisection; second, to call upon the clergy of all denominations and acquaint them with the purposes of the Society. The New York Anti-Vivisection Society, which stands for the restriction of vivisection, is at present the only organization of its class in this city, the International Anti-Vivisection Union, which started out in the spring with bright prospects of success, having been wrecked by bad management. The anti-vivisection agitation, it is to be hoped, will be kept at fever heat during the coming season; for it is only by striking heavy and continuous blows that the fetters forged by unscrupulous doctors can be broken.

NOTABLE CONFERENCE

The call for the National Anti-Vivisection Conference has been signed by seventy leading opponents of the practice from fifteen States, about one-third of whom are physicians, and only six of whom are women. The conference will be held at Griffith Hall, Philadelphia, and will last three days—from 19 to 21 October, inclusive. The one of its four objects, likely later to give politicians the most concern, is that of discovering by discussion the political action which will be most effective for maintaining the natural rights and civil liberties of the people against the encroachments of the vaccine power. Philadelphia, doubtless because of the long continued and faithful service of Mrs. Caroline Earle White, is much more responsive to appeals for attendance at such conferences than is New York, so that a good attendance is confidently expected.

RELIEF FOR HORSES

A suggested improvement which would bring much pleasure to horse lovers is the new plan for the construction of a freight subway which will run not only under city streets but also under the waters surrounding New York, and thus enable the delivery of merchandise directly on board trains and steamers without street hauling. The relief to horses that any such scheme would bring is incalculably great, since almost all the miseries endured by horses result from trucking. The gain to the Street Cleaning and other city departments would also be enormous. Readers of this department will, however, regard the improvement first from the standpoint of humanity to horses, and will therefore undoubtedly throw all their influence in favor of it.

ANOTHER DOG SAVES LIVES

A bull terrier, whose suburban owners in the Bronx kept him chained at the back of the house, recently attracted attention very early one morning by loud barking, pulling on his fetters and leaping madly up and down. The aroused owners, looking about for the cause of the dog's excitement, discovered that the house of a neighbor was in flames. Only the promptest action saved the sleeping family of four from being burned to death. It is needless to say that Bunk, the pet Boston bull terrier, became the hero of the neighborhood.

CRUEL EXPERIMENTATION ON CHILDREN

Dr. Detrie of Budapest, one of the delegates to the International Congress of Tuberculosis, has won for himself a distinction which is the reverse of enviable. He was allowed by those in charge of the Children's Hospital, Washington, to inoculate with various test tubercle serums nine charity children from two to five years of age. The consent of the parents, according to the newspaper reports, was not obtained, and the children, of course, were too young to understand what was being done to them. A storm of protest arose as soon as the public knew of the occurrence, physicians even joining in the denunciation. It is an outrage that the children of the poor should thus have had their blood polluted for experiment's sake by stuff that the doctors would never have dared to inoculate in the children of the well to do. In the matter of vaccination also it is only the poor child, attending the public school, who has disease introduced into his blood, the children of the private and parochial schools being exempt. The incident of the unfortunate Washington children shows how indifferent the physicians who advocate vivisection and serum are to the rights of the poor. It is only one step from the vivisection and inoculation of animals to experimentation on human beings. As long ago as 1905 the Legislature of Pennsylvania passed an act to legalize experimentation on the criminal pauper, the defective, etc., but the infamous bill was vetoed by the then Governor Pennypacker. A portion of the medical profession in several States has been at work for some time endeavoring to secure legislative enactments which will give over to them the inmates of prisons and of certain institutions upon whom to work their fiendish vivisection. These men quite mistake the spirit of the times, when they imagine that their infamous schemes will succeed.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

NEW and interesting developments in the scientific care of the person appear with greater frequency each year, and, like all the advancements of the age, they open up possibilities which have hitherto seemed beyond hope of fulfilment. Clever thinkers are busily at work on the task of perfecting means of prolonging youthful freshness and beauty, and results undreamed of in other years are now to be expected. Among the most carefully devised and thought out contrivances for the restoration of a clear, unlined skin and brilliant complexion is a steel massage roller which becomes most interesting when understood, because of its purely scientific and practical nature and its value as a remedy for almost every kind of undesirable condition, whether of skin or complexion.

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